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Metrische Untersuchungen über den Blankvers John Dryden's.

Inaugural-Dissertation

verfasst und

der hohen philosophischen Facultät

der

vereinigten Friedrichs-Universität Halle-Wittenberg

zur

Erlangung der Doctorwürde

vorgelegt von

Paul Meyer

aus Magdeburg.

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Meinen lieben Eltern

gewidmet.

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Abgesehen von der kurz gehaltenen Charakteristik des Dryden'schen Blankverses bei Schipper, Metrik II, 1 § 187 und von einigen z. T. unrichtigen Angaben über die Metrik Dryden's bei M. Rosbund, Dryden als Shakespeare-Bearbeiter, Halle, Dissert. 1882 p. 69—72 liegen über den Blankvers des hervorragendsten Dramatikers der Restauration keine Specialuntersuchungen vor. Nicht nur aus diesem Grunde, sondern namentlich wegen der Thatsache, dass sich Dryden erst nach heftigen litterarischen Kämpfen mit den Gegnern der heroic plays in dem Trauerspiel Aureng-Zebe (1676) für immer in dramatischer Hinsicht von seiner *long-lov'd Mistress, Rhyme* trennte und dann seine bedeutendsten und erfolgreichsten Dramen in dem von ihm früher so wenig geschätzten reimlosen Fünffüssler schrieb, erschien mir eine Untersuchung, die das Wesen seines Blankverses besonders in seinen Eigentümlich- und Unregelmässigkeiten darstellt, wünschenswert und interessant.

Zu Grunde gelegt habe ich die Ausgabe: The Works of John Dryden. Illustrated with Notes Historical, Critical and Explanatory and a Life ot the Author by Sir Walter Scott, Bart. Revised and corrected by George Saintsbury. 1882 ff. in 13 Bdn.

Folgende 8 Dramen sind zu dieser Untersuchung herangezogen worden:

1. The Rival-Ladies (1664) = R.
2. All for Love (1678) = A.
3. Troilus and Cressida (1679) = T.
4. The Spanish Friar (1681) = F.
5. Don Sebastian (1690) = S.
6. King Arthur (1691) = K.

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7. Cleomenes*) (1692) = C.
8. Love Triumphant (1694) = L.

Dryden wandte demnach den reimlosen fünftaktigen Vers zuerst in der Tragikomödie The Rival-Ladies (1664) an und nicht, wie Rosbund a. a. O. p. 69 sagt, in dem Trauerspiel Amboyna (1673).

Nicht berücksichtigt sind die Blankvers-Dramen The Tempest, Oedipus und Duke of Guise, weil sie in Gemeinschaft mit Davenant oder Lee entworfen und verfasst sind. Ebenso sind die in den Dramen The Maiden Queen, Marriage à la Mode, Amboyna, State of Innocence und Amphytrion enthaltenen Blankverspartieen ausser Betracht gelassen, da ihre Heranziehung, wie eine Durchsicht ergeben hat, ohne Einfluss auf die Ergebnisse der folgenden Untersuchung sein würde.

Eine Verszählung ist in der benutzten Ausgabe nicht vorgesehen; daher wird bei Anführung von Beispielen ausser den als Abkürzung für die einzelnen Dramen bereits oben genannten Buchstaben nur die Seite citiert werden.

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*) Mit Ausnahme von Act V, da dieser zur Hälfte, nach Mr. Malone sogar ganz von Southerne verfasst ist.

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CAP. I.

Silbenmessung.

1. Flexionsendungen.

a) **-es.**

Sowohl als Verbal- wie als Nominalendung wird die Silbe -es dem heutigen Sprachgebrauch entsprechend nur nach Zischlauten vollgemessen, sonst synkopiert.

Vollmessung:

R. 145. Thou art, humanity obliges me.
T. 304. He not proposes merely to himself.
F. 493. Kisses, embraces, languishing, and death.
L. 470. The bounds of all my wishes and desires.

Synkopierung:

R. 176. Like him, that ventures all his stock at once.
204. He stirs, and breathes a little; there may be.
210. Then call the pirates in, and tell them, we.
C. 298. Like wolves indeed among Egyptian lambs.
305. A great soul dares not call himself a villain.

Ausnahmen begegnen nicht. Ebenso finden sich nicht die Verbalendung -eth für -es und die singulare Genitivendung -es.

Erwähnt dürfte hier vielleicht werden, dass Dryden das Verb »to ache« das zu Shakespeare's Zeit noch mit dem Zischlaut gesprochen wurde, bereits in der modernen Aussprache verwendet.

C. 332. The void place aches within me. — O my boy.
Die Folio von 1701 schreibt „akes".

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b) **-est.**

α) Die Endung -est der 2. Pers. Sing. Praes. und Imperf. Ind. erscheint abgesehen von den Fällen, wo die Natur des Stammauslauts es hindert, nur in synkopierter Form.

Synkopierung:

R. 148. If I have that power on thee, thou pretend'st.
150. Thou false and lying boy, to say thou knew'st her.
182. Since thou desirest he should not die, he shall not.
185. My eyes did e'er behold: But, how camest thou.
C. 320. He added further —
No, thou addest it all.
L. 468. Boast not the advantage which thou hold'st of me.
471. Thou justifiest, and not accusest him.

Der letzte Vers liefert zugleich ein Beispiel für Vollmessung von -est, ebenso

R. 159. Thou urgest me above my patience.

β) Die Superlativendung -est wird stets silbisch gebraucht und verbindet sich mit dem aus unbetontem y entstandenen i zu einsilbigem -iest:

R. 175. Whose highest joy is in another's joys.
A. 391. Pleasure forsook my earliest infancy.
T. 303. There's not the meanest spirit in our party.
F. 465. Love is the freest motion of our minds.
493. The sweetest, kindest, truest of her sex.
K. 187. The grossest, earthiest, ugliest fiend in hell.
C. 311. Despatched the safest way: he ought to die.
L. 405. My surest remedy is in jour absence.

Eine einzige Ausnahme bietet der Vers

K. 152. Osmond, the awfullest name, next thine, below.

Die Folio bestätigt diese Ausnahme durch die Schreibung awful'st.

c) **-er.**

Die Comparativendung -er wird ausnahmslos vollgemessen und verschmilzt in den auf ein unbetontes y endigenden Adjektiven mit diesem y zur Silbe -ier:

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R. 147. To worthier ways than those you follow now.
202. I feel death rising higher still, and higher.
T. 307. Come to my arms, thou manlier virtue, come!
„ Thou better name than wife! wouldst thou not blush.
F. 495. Till happier times shall call his courage forth.
C. 307. Another beauty, worthier of bis bed.

d) **-en.**

Die Part. Perf.-Endung der starken Verba wird in der Regel voll gemessen; doch findet sich auch Synkopierung und zwar stets in dem Part. given.

Vollmessung.

R. 214. The spoils of some forsaken lover's heart.
A. 401. First tell me, were you chosen by my lord?
F. 418. Fresh-coloured, and well thriven on his trade.
466. Hard to be broken even by lawful kings.
511. For all she gave has taken all away.
K. 141. In ten set battles have we driven back.
C. 277. The forest shall be shaken when I sink.

Synkopierung:

R. 145. Yet, had he fallen, I had dismissed his troops.
T. 353. 'Tis certain, greatness, once fallen out with fortune.
S. 324. Has given me trust, and trust has given me means.
374. Some earthquake should have risen and rent the ground.
469. Your father is forgiven; but to Antonio.
L. 440. Behold a vessel driven against a rock.

e) **ed.**

α) Die Verbalendung -ed des schwachen Imperfekts, abgesehen von den selbstverständlichen Fällen der Vollmessung hinter Dentalen, wird synkopiert. Selten tritt Assimilierung des d an das vorhergehende s des Stammes ein:

R. 203. How dull! how spiritless! that sloth possest.
T. 388. She's gone for ever, and she blest me dying!

β) Aehnlich verhält es sich mit der gleichen Part. Perf.-Endung. Vollmessung ist nur bei adjektivischer

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Verwendung des Particips und in zu Adjektiven gewordenen Participien zu beobachten.

Vollmessung:

A. 344. An armed ghost starts up: the boy-king last.
363. As, what is straight, seems crooked through the water.
402. Help, help! — O wretch! O cursed, cursed wretch!
F. 510. Nor can his blessed soul look down from heaven.
S. 404. In the blind labyrinths and crooked turnings.
L. 419. You may be forced. — O cursed jealousy.

Eine Vollmessung von -ed bei rein verbaler Verwendung enthält der Vers

S. 329. We will have learned luxury; our lean faith.

Die Folio schreibt hier learned, während sie die synkopierten Participien regelmässig durch Apostrophierung des e bezeichnet.

Die assimilierten Endungen des Part. treten häufiger auf als die des Imperf.

R. 156. when he had
Possest you, he might cheat me of his sister.
A. 380. That does not reach us yet: we were so mixt.
F. 466. Judge then, my lord, with all these cares opprest.
S. 387. Blustering when courted, crouching when opprest.
L. 466. Obey me, and be blest, if not, accurst.

2. Romanische Ableitungssilben.

Die romanischen Ableitungssilben -ia, -iage, (-uage), -ial, (-eal, -ual), ian (-ean), -iel, (-uel), -ien, -ience, (-uence, -uance), -ient, -ier (-yer), -io, -ion (-eon), -iour (-eour), -ious (-eous, -uous), -ius etc. werden in der Regel einsilbig gebraucht. Ausnahmen sind selten, finden sich jedoch sowohl im Innern des Verses als auch besonders am Versende.

Zweisilbige Messung im Versinnern:

R. 151. For marriage are past.
The nearer bedtime.

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181. And must not murder Julia again.
220. Don Manuel.
I take it half unkindly.
A. 405. Ventidius.
My lord?
A word in private.
F. 502. When each the other's influence opposed.
K. 146. You have no notion of light or colours.
C. 296. To make an odious comparison.
305. No, court, Sosibius, and cast Cassandra off.
L. 403. Incendiary book, polluted flame.

Zweisilbige Messung am Versende:

R. 149. What cause have I to ask that question.
153. Some, call my sister, say, Don Manuel.
159. Thou urgest me above my patience.
183. Her inclinations and aversions.
185. That, did she know his love to Julia.
211. You may thank me for that invention.
220. And I for none but my Honoria.
Julia is yours by inclination.
T. 291. And his racked voice jar to his audience.
354. He cares not, he'll obey conditions.
S. 353. He prates as if kings had not consciences.
462. And make a business of damnation.
K. 146. I cannot see your lips carnation.
C. 275. And lost it, but to Macedonians.
299. No; for I would not get Egyptians.

3. Silbenverschleifung.

α) Die am häufigsten auftretende Verschleifung besteht darin, dass ein zwischen zwei Konsonanten stehender unbetonter Vokal verschleift wird. In den weitaus meisten Fällen findet sich diese Art der Verschleifung in der Lautgruppe

Cons. + e + r + Vokal:

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R. 146. generous.
161. everywhere.
162. several.
171. interest.
183. murderer.
conquering.
211. dangerous.
215. generously.
216. discovery.
218. mastery.
219. offering.

A. 343. floundering.
345. recovery.
346. emperor.
348. general.
degenerate.
355. desperate.
358. wandering.
360. entering.
361. moderate.
364. deliberate.
366. prosperous.
371. mouldering.
379. considerate.
392. thunderer.
399. flatterers.
409. improsperous.
420. offerings.
423. treacherous.
424. veterans.
425. flatteries.

T. 289. answering.
sovereign.
292. slanderous.
306. thundering.
314. feverish.
315. nursery.
317. differing.
reverend.
340. intemperate.
372. faltering.
373. mastering.
383. wavering.

F. 415. deliverance.
463. altering.
464 lingering.
471. funeral.
489. boisterous.
490. glittering.
491. sovereignty.
507. scattering.

S. 324. flattering.
329. literal.
335. reverence.
336. suffering.
338. gathering.
340. watery.
347. mustering.
363. conqueror.
373. considering.
383. slumbering.
387. blustering.
preposterous.
390. shiverings.
410. hammering.
411. murderous.
451. different.
454. mystery.
degenerate.
adultery.
466. misery.
467. beverage.

K. 142. every.
149. pestiferous.
153. ponderous.
161. bordering.
167. livery.
177. slippery.
189. clustering.
190. staggering.

C. 276. sputtering.
280. cockerel.
281. wondering.
294. ungenerous.
296. temperate.
315. remembering.
322. dexterously.
335. covering.

L. 382. confederate.
384. plundering.
387. confederacy.
420. sufferance.
424. adultery.
427. adulterer.
468. deliverer.

An Stelle des e stehen häufig andere tonlose Vokale, namentlich o oder u.

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R. 144. Rodorick.
201. barbarous.
A. 377. amorous.
410. torturing.
T. 356. labouring.
F. 462. neighbouring.
507. natural.
S. 329. luxury.
351. rhetoric.
352. memory.
360. clamorous.
362. unnatural.
407. vigorous.
462. usurer.
K. 155. sulphurous.
190. auguring.
L. 469. favourite.

Auch anstatt des r der obigen Lautgruppe kann irgend ein anderer Konsonant stehen und dann in der Lautverbindung Cons. + unbet. Voc. + Cons. + Voc. der tonlose Vokal verschleift werden:

R. 144. evening.
150. happening.
celebrate.
152. epithalamium.
155. readiness.
175. business.
182. easily.
195. prodigal.
196. ravenous.
202. vanishing.
A. 343. threatening.
357. privilege.
376. forgiveness.
419. listening.
421. original.
425. countenance.
T. 305. prisoners.
322. Cressida.
356. sinewy.
361. Menelaus.
373. beckoning.
374. ominous.
F. 434. drivelling.
488. popular.
501. grovelling.
506. primitive.
S. 325. credulous.
unpopular.
327. irregular.
328. opening.
351. renegade.
375. Mahomet.
432. poisoning.
451. reasonings.
462. scrivener.
K. 186. thickening.
192. malevolent.
C. 289. effeminate.
303. fugitive.
L. 391. personal.
407. medicines.
462. Veramond.
472. capital.

b) Wenn im Innern eines Wortes zwei auf einander folgende kurze Vokale in der Senkung stehen, findet oft Verschleifung des ersteren statt:

A. 349. meteor.
378. envying.
383. Nereid.
394. pitying.
401. bellowing.
402. holloing.
T. 314. embryo.
350. following.
373. chariot.
390. patriots.
F. 439. insinuate.
520. echoing.
S. 334. Ethiop.
383. sallying.
463. palliate.
464. hurrying.
K. 167. miscreant.
180. suppliant.
C. 278. wearying.
L. 385. periods.
386. ethereal.
427. mediate.
447. opiate.
468. procreate.

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Diese Gruppe enthält z. T. Lehnworte mit romanischen Endungen, die ja in der Regel einsilbig gemessen werden.

c) Folgt auf einen langen betonten Vokal oder Diphthong ein kurzer Vokal, so wird letzterer meistens verschleift.

R. 152. being.
177. flowery.
178. poetry.
185. lyingest.
188. prayers.
214. violent.

A. 357. diamond.
435. coward.

T. 317. towering.
333. Troilus.
384. Diomede.

F. 416. towers.

S. 386. violence.
408. o'erpowering.

C. 278. Astyanax.
298. flower.

Anm.: being wird vorwiegend 2 silbig, prayer und power dagegen werden stets 1 silbig gebraucht.

d) Eine andere Art der Verschleifung begegnet in der Lautgruppe Voc. + v + e (i) + Liquida oder Nasal, besonders in den Wörtern heaven, seven, even, devil, never, ever, over, in denen das v häufig ausgestossen wird.

α) Das Wort heaven erscheint mit wenigen Ausnahmen stets einsilbig:

A. 408. If Heaven be true, she's false.
Though heaven and earth.

S. 332. Shall I trust heaven, that heaven which I renounced.
386. To him, or any heavenly demagogue.

K. 163. That heavenly face, though not to have her mine.

Ausnahmen:

T. 358. Who neither looks on heaven or on earth.

C. 282. I ask no more of heaven.
I go too.

β) Das Zahlwort seven findet sich nur mit einsilbiger Messung:

R. 154. Come to the garden door at seven this evening.
193. Your quarters —
Should I meet him seven years hence.

A. 364. And then he lives on that for seven years after.

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F. 488. That seven years hence, (till then should I not meet him).
L. 425. For in seven days heaven ravished your Alphonso.

Anm.: Ebenso das Part. Perf. given cf. 1, d.

γ) devil wird metrisch in der Regel 2silbig gebraucht, kommt jedoch bisweilen verschleift vor.

Zweisilbig:

R. 201. And, as the devils, who are damned to torments.
K. 146. This devil trumpet vexes them, and then.
168. Canst thou, a devil, hope to cheat a devil.
181. And look if all my devils were on duty.
„ When did a devil fail in diligence.

Einsilbig:

F. 486. And play the devil to tempt me? You contrived.
K. 180. Thou all thy devils in one! thou dar'st not force me.
181. And counterwork thy spells.
The devil take Merlin!

δ) Umgekehrt verhält es sich mit even: es kommt vorherrschend in einsilbiger und nur vereinzelt in zweisilbiger Verwendung vor.

Einsilbig:

R. 164. To hate this boy, whom but even now I moaned.
A. 405. They bless her wanton eyes: Even I, who hate her.
T. 339. And think you're to be touched even to the quick.
F. 466. Hard to be broken even by lawful kings.
S. 437. Even to my face, as done in my despite.
K. 171. How hast thou lightened even my very soul.
C. 294. Whom even his foes extol, his friends adore.
L. 385. To speak of terms, or even to speak at all.

Zweisilbig:

T. 290. Or made a prey to Neptune. Even thus.
S. 380. So even, that my soul shall walk with ease.
462. So pushed me forward even to the brink.
C. 279. Would I could share thy balmy, even temper.
315. And then we shall be even. — Here they are!
L. 449. In paths uneven to beholders' eyes.

ε) Dasselbe ist der Fall mit never, ever, over.

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Zweisilbig:

K. 186. Oh, never, never-to-be-ended charm.
R. 202. For ever, ever, thou hast robbed me of.
S. 326. But whosoever dares to injure me.
349. Whomever he suspects, he fastens there
327. Have overlaid him, for they could not conquer.
366. The wise betimes make over their estates.
383 Eternal Providence seems overwatched.
451. Vain doubts, and idle cares, and over-caution.

Einsilbig:

R. 147. ne'er. 157. e'er. T. 382. o'er, u. s. w., ausserdem in folgenden Zusammensetzungen:

R 153. howe'er.	F. 439. o'erhasty.	C. 284. wheresoe'er.
160. whoe'er.	440. o'erbid.	332. o'ertake.
211. soe'er.	463. o'erpass.	L. 389. whene'er.
A. 401. o'erjoy.	S. 411. o'erwatch.	390. o'erpast.
408. o'erhear.	448. o'erwhelmed.	439. wheree'er.
419. o'errule.	449. o'erblown.	474. o'erflow.
T. 305. whate'er.	K. 154. o'erlaboured.	
379 o'erbear.	191. o'ercome.	

e) Eine Verschleifung in Wörtern mit intervokalem th ist nicht festzustellen ausser in dem Verse

R. 192. Neither, sir; but in all probability.

Wegen des auf neither ruhenden starken Tones ist indessen wohl besser fehlender Auftakt und gleitender Versausgang anzusetzen.

f) spirit:

A. 400. Hold up, my spirits. — Well, now your mournful master.
423. The very spirit and extract of them all.
S. 335. He's not all spirit; his eyes, with a dumb pride.
409. My warlike spirits work now another way.

Diese Verse sind mit Verschleifung des zweiten tonlosen i von spirit zu lesen. Sonst findet sich spirit nur vollgemessen:

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R. 203. How dull! how spiritless; that sloth possest.
T. 203. There's not the meanest spirit in our party.
F. 466. Thither will all the mounting spirits fly.
K. 153. Of spirits, with united strength to aid thee.

Desgl. R. 182, A. 394, T. 357, 373, F. 471, S. 333. K. 152, 165, 170, C. 317, 333, L. 446.

irons:

Auch in irons wird die Verschleifung des unbetonten o durch vorhergehendes r befördert:

S. 383. And sink him deep with irons, that, when he would.

madam:

madam wird in der Regel zweisilbig und nur vereinzelt verschleift gebraucht, z. B.:

K. 158. But, madam —
No more; I have learned enough for once.
C. 299. Madam?
You may go.
Cleanthes, follow me.

g) Bisweilen wird das e (o, u) der tonlosen Silben -le und -re (-er, -or, -our, -ure) bei Vokal- oder h-Anlaut, sehr selten bei konsonantischem Anlaut des folgenden Wortes verschleift.

Vor Vokalen und vor h:

R. 207. Is a notorious robber.
He looked so like.
209. Now, we expect an oracle.
Here are bundles.
A. 379. He kills and keeps his temper.
Have you no friend.
T. 296. To see the battle. Hector, whose patience.
306. What will Astyanax be?
A Hector one day.
316. The chance to fight with Hector among ourselves.
F. 426. With a globe in one hand, and a sceptre in t'other?
S. 333. Old venerable Alvarez; — well I know him.
444. And that's uneasy pleasure.
If she be fated.

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Vor Konsonanten:

A. 360. For such another honour.

Come on, my soldier.

T. 303. And cried, Inestimable! — Why do you now.

C. 298. Like lions to their keepers, would couch and fawn.

300. Would I had been your mother!

So would not I.

h) Selten ist die Verschleifung des vokalischen Auslauts und Anlauts zweier Wörter, die namentlich in der Wortverbindung *many a* begegnet.

A. 363. Many a long look for succour.

He sends word.

377. And mark you red with many an eager kiss.

T. 357. Ah, sir, there's many a Greek and Trojan dead.

F. 499. So wild, so ghastly, as if some ghost had met him.

509. They made me a miser's feast of happiness.

Die Folio druckt m'a.

K. 173. And many a breathing body must be cold.

C. 299. The mistake is easy in such a court as this.

Einmal findet sich diese Verschleifung bei h-Anlaut des zweiten Wortes:

C. 323. But kill this Cleomenes quickly, he's dangerous.

4. Proklise und Enklise.

Ein ebenfalls sehr häufig auftretender Fall ist die Anlehnung unselbständiger Wörter an das folgende (Proklise) oder vorhergehende Wort (Enklise), indem sie vollständig unter den Accent dieses Wortes treten.

I. Proklise.

Sehr zahlreich ist die Proklise des bestimmten Artikels und der Partikel oder Präposition to an ein vokalisch anlautendes (Ekthlipsis nach ten Brink: Chaucer's Sprache und Verskunst § 269), sehr selten die an ein konsonantisch anlautendes Wort. Ferner begegnet überaus häufig die Anlehnung des Pronomen *it* an folgendes *is, was*

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seltener an *were, will, would,* und nur vereinzelt die der Pronomina *you, he, she* an *are, have* bezw. *has.*

α) the vor Vokalen:

R. 179. I stayed to see the unlading of some rarities.
208. Consider first, the impossibility.
ferner: 178, 188, 193, 204, 207, 209, 215, 216.

A. 370. I left the acknowledgment for time to ripen.
421. On either side thrown up; the Egyptian galleys.
ferner: 343, 355, 359, 366, 374, 393, 397, 399, 402, 415, 417, 419, 420, 421, 423, 425, 428, 432, 436.

T. 290. The observance due to rule has been neglected.
302. After the expense of so much time and blood.
ferner: 314, 352, 357, 367, 371, 380, 389.

F. 416. The usurper gained the kingdom, was refused.
506. To save the effusion of my subjects' blood.
ferner: 416, 423, 463, 468, 486, 496, 499, 503, 507, 508, 509, 510, 511, 520.

S. 330. Bring forth the unhappy relics of the war.
456. And if the impostor's pen have made one slip.
ferner: 325, 341, 347, 349, 354, 355, 359, 375, 378, 382, 385, 386, 404, 405, 409, 427, 429, 435, 436, 438, 444, 451, 461, 462.

K. 143. So Merlin writes; nor can we doubt the event.
175. Which, with the enchanted grove must be destroyed.
ferner: 164, 165, 173, 175, 187, 188.

C. 300. Then must I make the advance, and making, lose.
321. Fomented by the ambition of the great.
ferner: 287, 293, 302, 304, 308, 313, 318, 321, 332.

L. 392. The important secret of the intended match.
469. But let the unfortunate Alphonso die.
ferner: 385, 389, 392, 422, 423, 426, 428, 445, 446, 465, 467, 468.

b) the vor Konsonanten:

R. 210. Goes down by the stern and now we are at anchor.

A. 344. In a lone aisle of the temple while I walked.

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351. So now the tempest tears him up by the roots.
372. Now lay a sigh in the way to stop his passage.
398. A polished glass held to the lips when life's in doubt.
434. And win my share of the world. — Hail, you dear relics.
T. 358. If you have stomach; the general state, I fear.
F. 425. To the first prince of the blood.
Oh, let him rave!
489. Be for the colonel; oh, he's the finest man!
C. 299. The mistake is easy in such a court as this.

c) to vor Vokalen:

R. 175. Is not to enjoy, but ravish happiness.
206. To attempt it now; you have not strength enough;
desgl. 170, 218.
A. 343. To upbraid my queen for loving him too well.
410. Else had I never dared to offend his ears;
desgl. 373, 417, 424, 429, 435.
T. 333. Earth to the centre, iron to adamant.
367. My lord, I am by Ajax sent to inform you;
desgl. 316.
F. 484. It crosses my design, which was to allow.
511. That were to atone for parricide with murder;
desgl. 439, 493, 494, 495, 504.
S. 346. Where none, but whom they please to admit, approach.
348. To implore her pity, and to beg relief?
desgl. 353, 355, 358, 359, 361, 362, 372, 373, 380, 385, 405, 406, 428, 444.
K. 146. Alas, 'tis vain to instruct your innocence.
162. I called more Saxons in to enlarge my bounds;
desgl. 166, 168, 180, 181, 183, 186, 189.
C. 276. Would ask a nation of such souls to inform it.
277. Indeed it was, to engross it all yourself.
desgl. 289, 308, 335.
L. 385. You fear to engage him in a second combat.
392. To applaud my worthy choice of such a son.
desgl. 424, 441, 447, 449, 467, 470, 471, 473.

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d) to vor Konsonanten:

R. 160. Cavalier, I may live to thank you for this favour.
178. To present a masque.
212. We are come in a fit time to decide the difference.
A. 358. What hindered me to have led my conquering eagles.
F. 512. But I would live without you to be wretched long.
S. 358. Are all so quick, they seem to have but one motion.

e) it, you, he, she:

T. 351. 'Tis the sun parting from the frozen north.
375. By heaven, 'twas never well, since saucy priests.
F. 499. I wish 'twere so; but love still doubts the worst.
T. 316. 'Twill give the law to cool and sober sense.
F. 463. To break with Bertran: 'twould be better yet.
A. 369. Y'are in the toils; y'are taken; y'are destroyed.
F. 426. Inverted; he has unravelled all by day.
S. 379. Of which I stand possessed.
She has chosen well.

Der Druck von 1701 apostrophiert in den beiden letzten Fällen das e in he und she.

II. Enklise.

Enklise zeigt sich nur bei den Fürwörtern it und us und bei folgenden Formen der Hilfsverben: am, art, is, are, hast, have, had, will und would.

it: R. 153. in't, 165. by't, 181. on't, 200. is't, A. 389. was't, 394. be't, T. 321. for't, F. 465. of't, S. 333. upon't, 388. do't.
us: R. 153. let's.
am: S. 389. I'm.
art: T. 346. thou'rt.
is: R. 146. here's, 147. he's, 152. she's, 195. there's A. 376. what's, F. 464. it's, 496. lot's, proof's, S. 374. all's, K. 190. how's, C. 314. that's u. s. w.
are: C. 293. we're, A. 375. you're.
hast: R. 171. thou'st.
have: S. 334. I've, T. 387. you've.

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had: L. 441. you'd been.
will: K. 182. I'll, C. 302. you'll, R. 144. he'll, F. 498. she'll, A. 380. we'll, T. 315. they'll.
would: T. 358. I'd.

Ferner ist Enklise der Hilfsverben z. B. in folgenden Versen anzunehmen:

R. 177. We are now alone; what news from Rodorick?
„ I would as soon meet a siren as see him.
A. 379. I am waning in his favour, yet I love him.
T. 294. O Pandarus, when I tell thee I am mad.
368. You are too inquisitive: nor am I bound.
F. 418. They are all corrupted with the gold of barbary.
421. I am rich in jewels, rings, and bobbing pearls.
435. Is to be impudent: No, I am resolved.
512. By your leave, manhood!
He weeps! now he is vanquished.
S. 356. On our fidelity? I grant he is a tyrant.
410. I am off again; I will not prostitute.
C. 283. Thou art a scurvy monitor; I am patient.
„ Or stare at eyes? Methinks, I am wondrous patient.
291. I am glad of that. Those shall be sure to wait.
295. I am young, and am a lover; and how far.
„ I am sorry, sir, you've made me your excuse.

In den folgenden Versen lässt sich die Annahme der epischen Cäsur dadurch vermeiden, dass man Enklise der Hilfszeitwörter oder der Pronomina ansetzt;

R. 160. But hers, I love beyond it.
Help, help! none hear me!
203. Now these shall do it.
I'll die by none but you.
A. 386. But she shall do it: The queen, my Dolabella!
424. An honest pile for burial.
They are enough.
427. And thus you thank them for it.
Why stayest thou here?
428. The hunters that inclose us.
I have thought on it.

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T. 353. In time of action: I am condemned for this.
F. 418. Might rest upon it; a true son of the church.
S. 463. Millions of monsters; and I am, sure, the greatest.
K. 164. Had you been present, she had been mine more nobly.
188. I'll champ and foam upon it, till the blue venom.
C. 278. There are no Spartan children; we are born men.
299. For what, sir, do you take us?
For what you are.

5. Aphärese.

Sehr selten wird zu Gunsten des Versrhythmus ein Wort um seine tonlose Vorsilbe verkürzt:

R. 159. 'scape für escape,
T. 308. 'twixt „ betwixt,
F. 415. 'gage „ engage,
468. 'midst „ amidst,
S. 364. 'pointed „ appointed,
K. 153. 'Cause „ Because,
L. 419. 'cross „ across.

6. Apokope.

Auslautendes n im Part. Perf. der starken Verben und auslautendes a oder s in Eigennamen wird bisweilen ausgestossen.

R. 179. What subject has he chose?
The rape of Proserpine.
T. 345. I promised too, but I have broke my vow.
364. By Cressid's rule; rather think this not Cressida.
384. For Diomede told me, here they were to fight.

In den folgenden Versen lässt sich die Annahme der epischen Cäsur dadurch vermeiden, dass man Apokope des auslautenden n, a oder s vorzieht.

T. 302. Shall be forgotten. — Hector, what say you to it?
329. When they go from Achilles: Shall that proud man.
336. Attend you Diomedes. — My lord, good-morrow.

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359. Here comes Thersites.

How now, thou core of envy.

K. 171. Look, my Matilda: we both are in the glass.

C. 288. Nor is he Cleomenes.

I'll press him home.

CAP. II.

Wortbetonung.

Das Hauptgesetz der englischen Metrik, Übereinstimmung der Wortbetonung mit dem rhythmischen Accente, wird von Dryden im allgemeinen sorgfältig beobachtet. Nur wenige schwere Verstösse gegen dies Gesetz lassen sich nachweisen, indem in einigen zweisilbigen, meist germanischen Wörtern der Accent von der hochtonigen auf die tonlose Silbe zurückgezogen wird. In vielen dieser Fälle lässt sich die ungewöhnliche Wortbetonung durch Annahme metrischer Licenzen vermeiden, welchem Ausweg dann selbstverständlich der Vorzug zu geben ist. Auch in einer kleinen Anzahl von zwei- und dreisilbigen Wörtern romanischen Ursprungs zeigt sich eine von der heutigen abweichende Betonung insofern, als teilweise in ihnen noch die ältere romanische Accentuierung zur Anwendung gelangt.

Ferner findet meistens Vorschiebung des Accents in dreisilbigen Compositis statt, da diese Wortgruppen sonst im jambischen Rhythmus ausser am Anfange des Verses oder des zweiten Halbverses metrisch nicht zu verwenden wären. Seltener erscheint eine solche Vorschiebung des Accents in zweisilbigen Wortverbindungen. Dies sind leichtere und noch heute übliche Fälle von Verletzung der Wortbetonung, da der Accent von der hochtonigen auf die tieftonige Silbe übergeht, sodass mit Hülfe der schwebenden Betonung der Widerstreit zwischen

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der natürlichen Wortbetonung und dem rhythmischen Accente einigermassen wieder ausgeglichen werden kann.

Ausserdem macht sich noch in einigen Eigennamen eine abnorme Accentuierung bemerkbar.

1. Vorschiebung des Accents.

a) Zusammengesetzte Wörter.

Die Regel des heutigen Englisch, dass der Accent auf dem ersten Bestandteile des Compositum, auf dem Bestimmungsworte, ruht, trifft für diejenigen drei- und mehrsilbigen Zusammensetzungen, deren erstes Element ein einsilbiges Wort ist, meist nicht zu. Fast durchweg nehmen diese, dem jambischen Rhythmus sich unterordnend, den Ton auf die zweite Silbe, auf das Grundwort, sofern dieses nicht mit einer tonlosen Silbe beginnt wie in T. 386. well-believing, L. 386. new-created, 427. ill-distinguished.

Beispiele:

A. 408. Of her bed-counsel, her lascivious hours.
T. 318. That a cock-sparrow should but live three years.
321. Thou mongrel mastiff, thou beef-witted lord!
329. That the death-tokens of it are upon him.
376. But in well-mannered terms 'twas so agreed.
F. 434. Now, plague and pox on his smock-loyalty.
S. 406. And hear the trampling of thick-beating feet.
462. And sure self-murder is the readiest way.
K. 146. Your lips carnation, your dark-shaded eyebrows.
186. Bound to the fate of this hell-haunted grove.
C. 300. Are like mis-aiming arrows, lost in air.
307. A little over-zealous, but well-meaning.
312. Immortal Apis, thou thrice-holy fire.

In folgenden Versen kann durch Annahme von Trochäen die ungewöhnliche schwebende Betonung vermieden und die regelrechte Accentuierung erlangt werden:

F. 418. Fresh-coloured, and well thriven on his trade.
425. Thrice-vanquished Bertran, if thou dar'st, look out.

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510. Hard-hearted man, I yield my guilty cause.
S. 364. In all your wars good-fortune flew before you.
C. 279. The mansion of my great forefather Hercules.
289. High-spirited and strong, and made for war.
297. Good-nature works too far. Kings have no brothers.
313. Accursed be thou, grass-eating foddered god!

In einigen solcher dreisilbigen Compositis behält das Bestimmungswort den Hauptton, während der Nebenaccent von der zweiten tieftonigen Silbe auf die dritte tonlose vorgeschoben wird. Sie werden also wie einfache dreisilbige Wörter metrisch verwendet sowohl im Innern wie am Schlusse des Verses.

R. 163. I and that lady will be bed-fellows.
175. Alas, sir, I am good for nobody.
194. I cannot tell.
He looks so ghastfully.
T. 305. No less than that his grandfather this day.
372. You say well; but you look not cheerfully.
S. 462. The scrivener, usurer, lawyer, shopkeeper.
C. 277. Peace, peace, good grandmother; he lives already.

Die zweisilbigen Composita haben in der Regel den Ton auf der ersten Silbe; doch findet sich auch häufig Vorschiebung des Accents auf die zweite Silbe.

R. 143. The whole Plate-fleet was scattered, some part wracked.
152. A long law-suit of love, which quite consumes.
178. Like the day-dreams of melancholy men.
A. 357. You'll sell to her? Then she new-names her jewels.
404. None with him but Hipparchus, his freedman.
T. 316. When one incision, once well-timed, would serve.
F. 417. In the mid-breach, and by them fix my foot.
421. Good store of harlots, say you, and dog-cheap?
S. 362. Stop a spring-tide, blown in, with my bare hand.
375. Forge one, and foist it into some by-place.
389. Hot as hell-fire: Then, to prevent his soldiers.
410. Dismiss your guards, to be employed elsewhere.
K. 169. Be dumb for one half-hour, — so long my charm.

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170. I am new-born; I shall run mad for pleasure.

180. I cannot stir; I am spell-caught by Philidel.

In den folgenden Versen kann durch Annahme von Taktumstellung die natürliche Wortbetonung wiederhergestellt werden:

R. 172. A furious storm almost within the port.

T. 292. Ajax is grown self-willed as broad Achilles.

S. 467. Should meet thee just half-way in pilgrimage.

K. 171. I gaze about, new-born to day and thee.

farewell:

Das Substantiv farewell trägt entgegen dem heutigen Sprachgebrauch den Ton durchgehends auf der zweiten Silbe:

A. 405. Like your farewell.

More softly. — My farewell?

ebenso:

R. 181. A. 362, 369, 402, 405, 412, 415, 417, 426. F. 512. S. 367, 381, 468, 469. K. 147. L. 448.

meantime:

Bei meantime schwankt die Wortbetonung; häufig wird die zweite Silbe betont wie in

R. 153. In the meantime, let's dance; madam, I hope.

Desgl. R. 153, 191,

seltener die erste wie in

R. 154. And there you may surprise her; meantime I.

into:

Bei into ist die heutige Betonung auf der ersten Silbe vorherrschend, doch findet sich öfter Vorschiebung des Accents auf die zweite Silbe z. B.:

R. 207. To fly into that very ship, for refuge.

Desgl. A. 370, 326, 434. T. 351, 369.

mankind:

Das Wort mankind, das Dryden's Zeitgenosse Milton noch häufig auf der ersten Silbe betont, begegnet nur mit der regelmässigen Betonung.

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b) Einfache Wörter.

triumph:

A. 389. Would you triumph o'er poor Octavia's virtue?

S. 357. Made Afric mourn, and Portugal triumph.

Sonst mit der richtigen Betonung auf der ersten Silbe.

presages:

S. 366. For dire presages fright my soul by day.

„ Laugh, then, at fond presages. I had some.

obdurate:

F. 470. And, when the most obdurate swear they do not.

undress:

C. 333. 'Tis death in an undress of skin and bone.

ever:

R. 207. Was there ever so fatal an adventure!

better:

A. 429. I've thought better; do not deny me twice.

Um die Betonung der leichten Endsilbe -er in diesen beiden letzten Versen zu vermeiden, liest man besser mit doppelter Taktumstellung im ersten und mit Vollmessung von I've und Kontraktion von do not im zweiten Verse.

2. Zurückziehung des Accents.

a) Romanische Wörter.

successor:

C. 275. The successors of those who conquered Asia.

288. Fit only to beget their successors.

vacate:

S. 356. Yet more, I know he vacates my revenge.

confess:

R. 194. Come, confess truly, for, I know, it fails you.

b) Germanische Wörter.

above:

L. 383. May heaven and your brave son, and above all.

afar:

C. 335. Feared afar off.

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against:

A. 380. I know, sir, you have conquered against odds.

because:

R. 165. No other, because I would still have that.

become:

R. 221. Since, for my sake, you become friends, my care.

believe:

R. 172. To believe any man as you — But yet. —

K. 168. I believe nothing: O thou fond impostor.

farewell:

Das interjektionale farewell begegnet meist mit zurückgezogenem Accent und zwar in folgenden unzweifelhaften Fällen:

A. 400. Next, I'm to lose my kingdom — Farewell, Egypt.
429. We soon shall meet again. Now, farewell, emperor!

F. 507. Then farewell pity. I will be obeyed.

S. 390. Now farewell, Dorax; this was our first quarrel.

C. 284. If this indeed be true, then farewell Sparta.

Für farewell mit der modernen Betonung auf der zweiten Silbe finden sich nur 2 sichere Fälle:

A. 396. I leave you then to your sad task: Farewell.

T. 345. To dash it in my face. Farewell, farewell.

myself:

R. 219. But myself less than you.
Wonder of honour.

unchanged:

A. 426. While from her unchanged face, the silent tears.

uncombed:

A. 351. My uncombed locks, matted like mistletoe.

unkind:

R. 157. But unkind Julia, you know the causes.

C. 334. An unkind accusation of us all.

unmannered:

R. 163. They are ever husband and wife.
Rude and unmannered.

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upon:

T. 377. Like antics meet, and tumble upon heaps.

wherein:

R. 157. But wherein must my gratitude consist?

without:

R. 160. Exposed to darkness, without guide or aid.

210. This, without doubt, were best; but there lies ever.

A. 363. And without power to give them?
You misjudge.

T. 293. Who, without fighting, am o'erthrown within?

K. 146. I love you dearly, without all these helps.

C. 319. Madam, I stand suspected without cause.

L. 388. Nor, without my consent, couldst thou dispose.

3. Eigennamen.

Cleoménes für Cleómenes:

C. 305. Some are born kings, and so is Cleomenes.

320. When Cleomenes taxed the court, and king.

Diese falsche Betonung wird das ganze Drama hindurch angewendet.

Áchilles für Achílles:

T. 320. Ajax and Achilles! two mud-walls of fool.

Máhomet für Mahómet:

S. 328. The sister of the vanquished Mahomet.

329. The younger house took end in Mahomet.

desgl. 323, 375 (3 mal.)

Cýtheris für Cythéris:

A. 399. Have taught you this from Cytheris and Delia.

Dieser Name begegnet nur noch einmal und zwar mit der heutigen Betonung:

A. 399. Cytheris and Delia else had been unsung.

In dem ersten Verse kann ebenfalls die richtige Accentuation herbeigeführt werden, wenn man sich dazu verstehen will, zweimal doppelte Senkung und Vollmessung von -ia anzunehmen:

Have taught you this from Cytheris and Delia.

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Panthéus für Pántheus:

Dieser Eigenname findet sich nur mit betonter zweiter Silbe ausgenommen

C. 284. And bade new harvests rise.

Do we dream, Pantheus?

Wegen des auf dem Worte dream ruhenden Nachdrucks wird jedoch auch in diesem Falle Dryden seinem Gebrauche getreu auf die zweite Silbe von Pantheus den Accent gelegt haben.

CAP. III.

Versrhythmus.

1. Caesur.

Der Blankvers Dryden's weist, wie es ja bei der bedeutenden technischen Gewandtheit dieses Dichters selbstverständlich ist, eine grosse Mannigfaltigkeit in der Behandlung der Cäsur auf. Alle drei Arten von Cäsuren sind vertreten. Stumpfe und lyrische Cäsuren treten überwiegend nach dem 3. und fast in demselben Masse nach dem 2. Takte auf, finden sich jedoch auch häufig nach dem 1. und 4. Takte, meistens dann in Verbindung mit einer logischen oder einer rhythmischen Pause. Cäsurlose Verse sind nicht anzutreffen. Ist eine natürliche, durch die logische Gliederung des Verses hervorgerufene Cäsur nicht vorhanden, so machen sich doch unter dem Einfluss des Versrhythmus eine und oft sogar zwei metrische Pausen geltend. Auch logische Doppelcäsuren gehören nicht zu den Seltenheiten.

Epische Cäsur tritt äusserst selten auf. Nur folgende wenige Fälle lassen sich feststellen:

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Nach dem 2. Takte:

C. 316.* And worth ten Egypts, and their ten thousand gods.
321. A word in private; Coenus, attend without.

Nach dem 3. Takte:

T. 317. There's none so fit an engine: — Save ye, Thersites.
354. To him that shall be vanquished? or do you purpose.
F. 426. Against our sovereign lady; — mad for a queen.

Mit gleitender epischer Cäsur könnte der folgende Vers gelesen werden:

T. 331. O Cressida, how often have I wished me here!

Dies ist indes ein leichter Fall, da Cressida verschleift werden kann.

In einer Reihe von Versen kann man der Annahme der epischen Cäsur nur dadurch entgehen, dass man Kontraktion, Verschleifung des vokalischen Aus- und Anlauts oder einsilbige Messung eines 2 silbigen Wortes ansetzt.

R. 153. O rarely counterfeited.
May I not see her.
lies: counterfeit'd.
164. The greatest you can do me, is accepting mine.
lies: great'st; me's.
A. 353. That caused them full before me.
I'll do my best.
lies: b'fore.
T. 350. And I will see thee.
You'll be exposed to dangers.
lies: 'xposed.
356. Thine be the honour, Ajax.
I thank thee, Hector.
lies: Thank für I thank.

---

* Zu diesem Verse giebt der Herausgeber folgende Anmerkung: This second ten is in both 4to and folio. But it spoils the verse, is unnecessary, and is a very likely oversight of author or printer.

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364. But straight it starts you.
I do not like this fooling.

lies: don't.

S. 334. Though my lot swarthy: Now, if there be hereafter.

lies: Now'f.

334. The whole she-nation will be in mourning for him.

lies: be'n.

434. I ceased to be Alonzo.
As in a dream.

lies: Alonzo. As

S. 409. And my soul's tuned to trumpets.
You debase yourself.

lies: trump'ts; d'base.

K. 173. To make me love him, all shall not change my soul.

lies: shall n't.

C. 294. A king when this is present.
Think you 'tis nothing.

lies: you't's.

2. Taktumstellung.

Eine andere der Belebung des Metrums dienende rhythmische Freiheit ist der Ersatz eines Jambus durch einen Trochäus, die sogenannte Taktumstellung, die mit Ausnahme des 5. Taktes in allen Versfüssen angewendet werden darf. Sie hat vorzugsweise ihre Stelle am Anfange des Verses im 1. Takte, doch steht sie auch in zahlreichen Fällen im Innern am Anfange des zweiten Halbverses und zwar besonders im 3. und 4., selten im 2. Takte.

Für die doppelte Taktumstellung, entweder zwei auf einander folgende Trochäen am Anfange des Verses oder je einen Trochäus am Beginn beider Halbverse, sind die Belege nicht zahlreich.

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a) Einfache Taktumstellung.

Trochäus im 1. Takte:

R. 188. Over my sister, I bequeath to you.
A. 371. Witness, ye days and nights, and all ye hours.
T. 305. Welcome, Andromache: your looks are cheerful.
F. 469. Perish that crown — on any head but yours!
S. 435. Tyrant! — It irks me so to call my prince.
K. 165. Poplars, and aspen-boughs; a panic fright.
C. 302. Sparta has not to boast of such a woman.
L. 429. Lofty and bold, as if not banished hence.

Trochäus im 2. Takte:

R. 191. My lord!
Quickly go find Don Rodorick out.
A. 430. Farewell! Ever my leader, even in death!
C. 332. All closed; nothing but heaven above is open.

Trochäus im 3. Takte:

R. 197. For goodness' sake, hinder not my revenge.
214. I yield, I yield! — Reason to love must bow.
216. Howe'er it was, hearing that night, you lay.
218. To lie by chance, hulling not far from shore.
A. 345. Or make his peace, Egypt is doomed to be.
351. My uncombed locks, metted like mistletoe.
360. Like time and death, marching before our troops.
380. Expect no more; Caesar is on his guard.
„ And, at his beck, nations come pouring in.
389. Her soul's too great, after such injuries.
„ Must she be left? Pity pleads for Octavia.
S. 294. Just at the birth, stifled this stillborn sigh.
317. Thou shouldst be felled: hanging's a civil death.
349. That the blest gods, angry with my devotions.
352. To do each prince; either salute him not.
364. By Cressid's rule: rather think this not Cressida.
373. As if my mind, mastering my mortal part.
F. 424. Is the first fame. Virtue without success.
467. I'll think again. — Madam, it shall be done.
506. And hoary hairs treason is sanctified.

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511. Good Sancho's death, Sancho had died before.
521. Oh! fear him not! pity and he are one.
S. 329. That vow performed, fasting shall be abolished.
404. His mournful friends, summoned to take his leave.
K. 177. Two planks their beds, slippery with ooze and slime.
C. 300. Small boast: Alas. Ptolemy has no soul.
335. With a black veil, covering a beauteous face.
L. 387. Was more than thine, — during my life, shall guard it.
418. As eagles sharp, fatal as basilisks.
438. As you for her, others may die for you.
471. If this be sin, angels might love with less.

Trochäus im 4. Takte:

R. 153. In the meantime let's dance; madam, I hope.
155. In Spain, I never hoped, therefore submit.
163. Who, I! not for the world!
Neither of us.
198. But I must follow her.
Noble Gonsalvo.
218. That lay about: This done, knowing the place.
219. But myself less than you.
Wonder of honour.
A. 358. I said it in my rage: Pr'ythee, forgive me.
375. Here let me breathe my last: envy me not.
395. Of some sad lover's death, moistens my eyes.
397. But, like a mole in earth, busy and blind.
„ Unfaithful in the attempt; hopeless to win.
A. 419. Where it lies hid in shades, watchful in silence.
436. And lay me on his breast! Caesar, thy worst.
T. 304. But makes it much more so. Hector's opinion.
319. Would they were poison to't, ratsbane and hemlock!
348. No kin, no blood, no life; nothing so near me.
F. 420. He must be mine, or ruined. Pedro, a word.
S. 328. Like dogs in time of plague; outlaws of nature.
346. The walks of muffled gods: Sacred retreat.
350. And trusted me too far: — Madness of power!

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359. To catch my flying words. Only the alcayde.
„ Of kindred soul to both: pity our stars.
K. 192. To lord it in a land sacred to freedom.
C. 300. Of being courted first — Courted! To what?
332. Is blighted in the bud. Never, my boy.
333. And we have fed our last; hunger feeds death.

b) Doppelte Taktumstellung.

Trochäen im 1. und 2. Takte:

R. 179. Welcome, welcome, you have been long expected.
197. Problem; either he loves her violently.

Die beiden Verse können auch mit fehlendem Auftakt gelesen werden, wenn man Proklise von you und einsilbige Messung von either annimmt.

Trochäen im 1. und 3. Takte:

R. 180. Beauties beware; Venus will never bear.
T. 293. Tamer than sleep, fonder than ignorance.
319. Hard-headed rogues! engines, mere wooden engines.
341. Cheerful to give; willing himself to want.

Trochäen im 1. und 4. Takte:

A. 389. Therefore, you love me not.
Therefore, my lord.
416. Banished for love of you; banished from you?
T. 357. Hector's great spirit flew! answer me, heavens!

c) Ausser diesen durch die natürliche Wortbetonung hervorgerufenen Taktumstellungen muss man noch eine grosse Anzahl von Trochäen annehmen, die durch die syntaktische Bedeutung oder durch die emphatische Betonung eines meist einsilbigen Wortes veranlasst sind. Schipper nennt sie in seiner Metrik II, 1, § 22, „rhetorische Trochäen oder Taktumstellungen wegen des rhetorischen Nachdrucks, welcher auf denselben ruht.“ Auch sie erscheinen in sämtlichen Versfüssen mit Ausnahme des 5., hin und wieder zu zweien in demselben Verse.

Rhetorischer Trochäus im 1. Takte:

R. 148. Love from an outlaw? from a villain, love?
168. Look you, Hippolito, here's gold and jewels.

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181. Hold, sir! I have had blood enough already.
A. 346. Firm to his prince, but as a friend, not slave.
348. Curse on the tongue that bids this general joy.
365. Fool that I was, upon my eagle's wings.
T. 293. Fierce to their skill, and to their fierceness wary.
307. Come to my arms, thou manlier virtue, come!
342. Slaves, with the minds of slaves; so born, so bred.
F. 415. Stand: give the word.

The Queen of Arragon.

438. Haste, my Teresa, haste, and call him back.
440. Love! what a poor omnipotence hast thou.
S. 341. Strange! in full health! this pang is of the soul.
348. Death! must I beg the pity of my slave?
383. Grant, or deny; for thy next word is fate.
K. 147. Hear and revenge my father Hengist's death!
169. What, to a spy, a name abhorred in heel?
184. No; for, the more I look, the more I long. —
C. 281. Well said, my boy; yet Hercules, they say.
305. Man is but man; unconstant still, and various.
310. Stay, I would send thee on a message to him.
L. 386. Fool, dost thou know the value of a kingdom?
408. Hence from my presence, thou no more my son!
443. Slave to my father, not my father's foe.

Rhetorischer Trochäus im 2. Takte: (sehr selten.)

R. 217. The woods.

Slave! darest thou lift thy hand against me?

Rhetorischer Trochäus im 3. Takte:

A. 359. Octavius fell. Gods, let me see that day.
390. As they are mine? Go to him, children, go.
418. And choke this love.

Help, O Alexas, help!

F. 503. But now the cry, Down with the palace, fire it.
S. 461. To rid myself of life! True; for a crime.
K. 175. The man I love.

Death to my eyes, she sees!

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Rhetorischer Trochäus im 4. Takte:

R. 212. It is thy voice, my love? Speak, and resolve me.
A. 393. Far from a modest wife! Shame of our sex.
401. But how to manage this! Well, I'll consider.
„ Would gladly speak its own.
Hold, Dolabella.
428. For living after you?
Say, I command it.
T. 317. There's none so fit an engine: — Save ye, Thersites.
S. 335. I'll see no more of this; — dog of a prophet.
354. You must do more than see; serve, and respect him.
375. Of some old rotten roll: Do't, I command thee!
K. 159. Among their foremost tents.
Ha! what are these?
L. 467. I tremble for the event; see, the king reddens.

Rhetorische Trochäen im 1. und 3. Takte:

R. 212. We for our own, you for your master's safety.
T. 377. Look how he dies! look how his eyes turn pale!

Rhetorische Trochäen im 1. und 4. Takte:

F. 510. Curb your ill-mannered zeal.
Sing to him, syren.
S. 356. Well; and he trusts you too.
Else I were mad.

3. Doppelte Senkung.

Weder doppelter Auftakt noch doppelte Senkung im Innern des Verses lässt sich feststellen. Wie das Kapitel über Silbenmessung gezeigt hat, lässt sich in sehr vielen Fällen, in denen doppelte Senkung vorzuliegen scheint, ihre Annahme durch Verschleifung, Proklise, Enklise, Apokope u. s. w. vermeiden. Auch in den folgenden 6 Versen mit je zwei zusammenstehenden Senkungen kann durch Kontraktion oder Elision eines Vokals eine unbetonte Silbe entfernt werden, so dass auch hier die Annahme der doppelten Senkung nicht zu empfehlen ist.

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R. 149. Prythee, do not flatter me, I am a villain.
lies: don't.
194. By your leave, Hippolito.
Whither so fast.
lies: By'r.
A. 398. A polished glass held to the lips when life 's in doubt.
lies: pol'shed.
T. 352. Or else disdainfully, which will shake him more.
lies: disdainf'lly.
F. 420. Somewhat indecently. But when men want light.
lies: indec'ntly.
C. 284. And bade new harvests rise.
Do we dream, Pantheus?
lies: harv'sts.

4. Klingender und gleitender Versausgang.

a) Klingende Endungen:

Das Verhältnis der weiblichen zu den männlichen Endungen ist in den Dramen T., S., C. und L. annähernd das gleiche: jeder 4. Vers ungefähr hat klingenden Versausgang. In R. und A., den beiden ersten in Blankversen geschriebenen Dramen, treten die klingenden Endungen verhältnismässig am zahlreichsten auf. In ihnen kommt auf jeden 3. Vers einer mit weiblichem Ausgang, während in der Tragikomödie F. und in der Oper K. nur jeder fünfte Vers mit einer überschüssigen Silbe endigt (vgl. unten die Tabelle).

In der Regel wird das klingende Versende von mehrsilbigen Wörtern mit tieftoniger oder tonloser Endsilbe gebildet; sehr häufig stehen jedoch auch unbetonte einsilbige Wörter als überzählige Silbe am Ende des Verses, besonders Pronomina und Präpositionen.

Wörter wie power, prayer, heaven, seven, even u. a., die im Innern des Verses vorzugsweise einsilbig gemessen werden, gelten am Schlusse des Verses als stumpfe

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Endungen, während Wörter wie spirit, devil, ever, never, over etc. klingenden Versausgang bilden.

Einsilbige Wörter als klingende Endung:

R. 144. sir. 146. I. 148. not. 152. with. 160. them. 181. on't. 201. be. 212. then. 213. so. A. 369. yet. 384. one. 397. too. 420. else. 435. she. T. 291. us. 315. they. 353. is. 376. men. F. 436. him. 464. for. 467. her. 504. to't. S. 373. he. K. 144. ye. C. 306. it. 308. you. L. 418. me. 439. and.

b) Der gleitende Versausgang:

Der gleitende Versausgang tritt im Verhältnis zum klingenden sehr selten auf (s. unten Tabelle). Gewöhnlich stellen drei- oder mehrsilbige, selten zwei- oder einsilbige Wörter die überzähligen Silben am Ende des Verses.

Die romanischen Ableitungssilben (cf. Cap. I, 2.) werden nicht als gleitende Endungen angesehen, da sie im Versinnern mit wenigen Ausnahmen verschleift werden.

Folgende Wörter bilden den gleitenden Versausgang:

R. 148. prisoners.
150. faithfully.
153. exceedingly.
154. evening; marriages.
159. Rodorick.
163. lodge with you.
165. awkardly.
179. Proserpine; rarities.
194. business.
212. quarelling; difference.
220. happiness.
A. 353. emperor.
355. desperate.
358. discovery.
366. deliverer.
387. ambassadress.
392. miracle.
398. medicine.
404. flattery.
430. satisfied.
T. 296. armourer.
302. consequence.
314. encountering.
316. lottery.
329. vanity.
349. purity.
351. Cressida.
353. butterflies.
360. Polyxena.
362. Troilus.
372. Andromache.
383. cozenage.
F. 418. agony; atabals; Barbary.
434. eyes on us.
440. sufferings.
484. unriddle it.
509. Torrismond.
S. 323. Portugal; Mahomet.
324. ruin us; absolute.
325. merciful.

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326. minister; Favourite.
327. divinity.
328 monument; anarchy.
329. scimitars.
330. offerings.
333. Alcoran.
334. discove rhim.
336. impudence.
337. Impossible; prodigy.
348. possesses me.
354. forgiveness.
357. artifice.
366. horoscope.
384. necessity.
385. reckoning.
388. execute.
428. deliverance.
433. Africa.
434. injuries.
K. 153. Philidel.
165. dangerous.
166. Emmeline.
C. 279. Hercules.
281. Antigonus.
284. deity.
298. Ptolemy.
291. monosyllable; mutiny.
293. cowardly.
310. piety; interest.
321. hazarded.
333. too within; skeletons.
L. 381. Arragon.
384. tell you now.
386. Veramond; confederacy.
387. reverence.
445. me away.

	Verse.*	Fem. endings.	Tris. fem. endings.
The Rival Ladies.	1739	598 = 34,4 %	21 = 1,3 %
All for Love.	2502	775 = 31 %	12 = 0,48 %
Troilus and Cressida.	1877	458 = 24,4 %	21 = 1,12 %
The Spanish Friar.	1575	321 = 20,4 %	8 = 0,51 %
Don Sebastian.	2824	691 = 24,5 %	36 = 1,3 %
King Arthur.	962	186 = 19,33 %	5 = 0,52 %
Cleomenes (excl. Act. V)	1408	392 = 27,84 %	16 = 1,1 %
Love Triumphant.	1198	332 = 27,71 %	13 = 1,1 %
Summa.	14085	3753 = 26,65 %	132 = 0,94 %

* Kürzere und längere einbegriffen, heroic couplets ausgeschlossen.

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5. Fehlende Silben.

a) Fehlende Senkung:

In einer Anzahl von Versen ist das Fehlen einer unbetonten Silbe anzunehmen und zwar besonders am Anfange des Verses oder unmittelbar nach der Cäsur, seltener im Innern des Verses. Im ersteren Falle ruht auf dem in der ersten Hebung des Verses oder zweiten Versteils stehenden Worte meist ein besonderer Nachdruck wie in Ausrufen, Aufforderungen, Fragen, Anreden u. s. w., so dass die fehlende Senkung dadurch gewissermassen gedeckt wird. In letzterem Falle wird häufig durch das Zusammentreffen zweier in den betonten Silben stehenden langen Vokale, Diphthonge oder Konsonantengruppen, seltener durch die logische oder rhetorische Betonung der einen Silbe die Pause z. T. wieder ausgeglichen. Des öftern lässt sich auch durch eine leichte Konjektur die regelmässige Silbenzahl herstellen.

α) Fehlender Auftakt:

R. 153. How?
Nay trouble not yourselves too much.
158. 'Tis Don Manuel's voice; I must run back.
Konjektur: It is . .
160. 'Twas so dark I could not see distinctly.
Konjektur: It was . .
163. Sir, this lady must be lodged apart.
„ Then the two boys, that are good for nothing.
168. Sweet Hippolito, let me speak with you
Konjektur: Oh sweet . .
174. Mind not what she says.
A word with you.
181. Curse on this disguise, that has betrayed me.
„ Take my life and spare my thanks.
Though you.
187. When I shall return: But, ere I go.

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188. Sir —

Nay, good, no thanks; I cannot stay.

207. What became of Julia, when I fell?

„ Was there ever so fatal an adventure?

oder doppelte Taktumstellung.

211. What a noise is here, when the least breath's.

219. De Peralta said you? You amaze me.

oder Viertakter mit doppeltem Auftakt.

A. 353. Actium, Actium! Oh —

It sits too near you.

Konjektur: Oh, Actium . .

406. How she mourned.

The poor forsaken creature!

425. How he sets his countenance for deceit.

Konjektur: See, how . .

F. 512. No: 'tis a salt rheum, that scalds my eyes.

Konjektur: No: it is . .

S. 347. Would not the impossibility.

457. Of her fame! thus moved, I'd tear thee thus.

C. 278. That's my boy, my hopeful lion's whelp.

Konjektur: That is . .

296. Well said, father, thou art a true statesman.

β) Fehlende Senkung nach der Cäsur:

A. 431. Send quickly, send for help!

I am answered.

T. 338. How earnestly they knock! Pray, come in.

369. When hand in hand we went.

Hell and furies!

495. To be perused by you.

I the king.

γ) Fehlende Senkung an anderen Stellen des Verses:

R. 148. Those foul⌣names of outlaw and of villain.

151. He swears, the clergy are⌣no fit judges.

162. Till day discovers it. — A door⌣opens.

163. Alas, ⌣ friend, I ever lie alone.

174. A kind⌣brother you have been to me.

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182. My heart⌣bleeds for him; to see his virtue.
194. What would you give to avoid⌣fighting now?
214. The least⌣fillip does it in this fright.
T. 338. You smile and mock, as if I meant⌣naughtily.
C. 331. O King of Sparta!
Peace⌣, mother, peace.

δ) Äusserst selten fehlen zwei Senkungen in demselben Verse, sodass die kürzeste Art des Blankverses mit nur 8 Silben entsteht. In den beiden folgenden Versen lässt sich fehlender Auftakt und fehlende Senkung nach der Cäsur annehmen.

R. 152. Let me see; what's here? as I live.
170. Which way would you go?
To the next.

ε) Ausserdem begegnen fehlende Senkungen in allen kürzeren Versarten, besonders in Zwei-, Drei- und Viertaktern z B.:

T. 317. A fine⌣greeting.
L. 472. ⌣Oh, she stings me.
R. 147. ⌣Heaven defend me from him!
C. 293. ⌣Welcome, royal stranger!
R. 211. ⌣Hark! what noise is that? go softly.
T. 381. ⌣Speak, what part thou fightest on!

b) Fehlende Hebung:

Das Fehlen einer betonten Silbe im Verse lässt sich nur sehr selten nachweisen. Im Innern des Verses ist es wohl nur dann anzunehmen, wenn die Rede auf eine andere Person übergeht, in welchem Falle die durch den Ausfall der Hebung veranlasste Pause nicht allzu hemmend wirkt.

Beispiele:

R. 160. Night-robbing villains!
Which way took they?

oder besser Viertakter mit klingendem Ausgang.

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R. 171. What of myself I would not.

Your reason?

Allenfalls könnte hier zweisilbige Messung von „your“ vorgeschlagen werden.

S. 336. Of greatness!

Here satiate all your fury.

oder auch fehlende Senkung nach „Here“.

Ausfall der letzten Hebung ist nach Schipper II, 1, § 17 nur in solchen Fällen anzunehmen, in denen eine Unterbrechung der Rede stattfindet.

R. 153. O sir, my lady Angelina —

173. I found it out, and got before them —

6. Einmischung anderer Verse.

a) Längere Verse:

Eine kleine Anzahl von Versen mit zwölf und mehr Silben, die sich selbst unter Anwendung von metrischen Freiheiten nur schwer auf Blankverse zurückführen lassen, geben sich durch ihren Bau und ihren Rhythmus unzweifelhaft als Alexandriner kund. Es begegnen sowohl regelmässige Alexandriner wie solche mit epischer Cäsur oder mit klingendem Versausgang.

Reine Alexandriner:

R. 181. On nothing else but you; and my unlucky hand.

T. 351. Why, 'tis to be no more; another name for death.

359. This Cressida in Troy? had she no lovers there.

377. I have not quenched my eyes with dewy sleep this night.

F. 420. Answer these questions first, and then a thousand more.

426. Improve your interest there for pardon from the queen.

K. 146. It looks as if it had an angry, fighting face.

162. But to secure your fear, her honour is untouched.

176. Stares full into my soul, and there infects the room.

„ I prythee, dreadful thing, tell me thy business here.

„ Thou hast a grisly look, — forbidding what thou askest.

C. 276. That sputtering in the flame, works outward into tears.

279. As little as I could, and daily would have less.

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310. You bid me tell you true; and this is my reward.

L. 421. The page is doubled down, and points thee to the crime.

Alexandriner mit Taktumstellung:

T. 319. Nothing else can mend you, and those two brawny fools.

Alexandriner mit epischer Cäsur:

T. 347. The devil take Antenor! the young prince will go mad:
A plague upon Antenor! would they had broke his neck!

C. 298. Devoted to my interest, commanded by my nod.

Alexandriner mit klingendem Versende:

T. 316. Ere we can reach our ends; for, while they love each other.

356. Should e'er be drained by me: let me embrace thee, cousin.

F. 422. To gild a face with smiles, and leer a man to ruin.

S. 328. And dragged him down with me, spite of predestination.

405. The restive machine stops. In an ill hour he's absent.

C. 301. That I must not invite, I may at least be suffered.

323. You naughty man, in faith you do; and, now I think on't.

Alexandriner mit epischer Cäsur und klingendem Versausgang:

T. 292. Nor are you spared, Ulysses; but, as you speak in council.

K. 160. Let them not see our voices, and then they cannot find us.

Der 14 silbige Vers

A. 366. Too presuming for her low fortune, and your ebbing love

könnte als Alexandriner mit doppeltem Auftakt, doppelter Senkung im 2. und weiblicher Cäsur nach dem 3. Takte oder besser als Zweitakter + Blankvers aufgefasst werden.

Der von M. Rosbund a. a. O. p. 71 als Alexandriner aus „Don Sebastian" citierte Vers:

Till he sink down from Heav'n! O only Cressida.

ist besser als Blankvers mit gleitendem Ausgang zu lesen; denn im Innern des Verses wird Cressida öfter zweisilbig gebraucht z. B.

S. 341. That Cressida for Antenor is exchanged.

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Die beiden folgenden 13 bezw. 12 silbigen Verse können nach Lostrennung des ersten Versfusses als „interjectional line“ auch als Blankverse gelten:

R. 152. Nor I; 'twould save the process of a tedious passion.

T. 363. The ring? nay, then, 'tis plain! O beauty, where's thy faith!

Ebenso ist wohl der folgende Vers nach Loslösung von „Hell“ als Blankvers mit doppeltem Auftakt und gleitender Endung anzusehen:

T. 386. Hell, show me such another tortured wretch as Troilus.

b) Kürzere Verse.

Bedeutend zahlreicher und auch mannigfaltiger sind die kürzeren Versarten vertreten und zwar am zahlreichsten die Drei-, weniger häufig die Zwei- und Vier-, sehr selten die Eintakter. So stehen z. B. den 1591 Blankversen der Rival-Ladies 6 ein-, 38 zwei-, 75 drei- und 29 vierfüssige Verse gegenüber. Ähnlich ist das Verhältnis in den anderen Dramen.

In der Regel stehen die kürzeren Verse am Beginn oder am Ende von Reden, seltener im Innern einer längeren Rede, um den Übergang zu einem neuen Gedanken zu bezeichnen. Auch zu Antworten und Ausrufen werden des öftern kürzere Verse verwendet. Selten entstehen kürzere Verse infolge Unterbrechung des Redenden durch eine andere Person, z. B.

C. 332. Crat. You heard me not; Cleanthes is —
Cleom. He was — no more, good mother;

Einige vierfüssige Verse mit klingendem Ausgang können auch als katalektische Blankverse aufgefasst werden (vgl. Elze, Notes II) z. B.:

R. 154. That he shall marry first your sister.
172. O sir, how glad am I to find you! — (Whispers.)
174. To break your marriage with my master.
182. The next turn may be yours. — Remember.
193. And carry her into the vessel.

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C. 300. For then I had not been all Spartan.

331. I have had news from hell before you, —

wo der redende Cleomenes sich sozusagen selbst unterbricht und zu einem neuen Gedanken übergeht.

L. 407. How dar'st thou, boy, to break my orders.

Selten findet sich ein alleinstehender einsilbiger Versfuss, der eine Aufforderung oder Anrede enthält z. B.

C. 282. Go,

My mother, my Cleora, and my boy.

Über weitere Beispiele vgl. unter 10.

7. Reim.

Der fünftaktige jambische gereimte Vers, dessen sich Dryden in der Mehrzahl seiner Jugenddramen, zuletzt in Aureng-Zebe (1676), ausschliesslich bedient hatte, findet sich in sämtlichen hier in Betracht kommenden Dramen. Sämtliche Akte schliessen mit heroischen Versen ab, auch wenn Prosa unmittelbar vorhergeht wie T. II, IV; F. I, II; S. I, II, III; L. I, II, III, IV. In der Regel bestehen die Aktschlüsse aus einem heroic couplet, einmal, S. I, aus einem heroic triplet, einmal, F. III, aus einem couplet + triplet mit sechstaktigem Schlussvers und fünfzehnmal aus mehreren heroischen Versen: R. II (12), III (4); F. IV (4), V (4); S. II (4), III (6), IV (4), V (4); K. V (12); C. II (4), IV (3 + 6 taktiger Schlussvers), V (4); L. I (3 + 6 taktiger Schlussvers), II (6), IV (6).

Bedeutend zahlreicher, als Rosbund a. a. O. p. 72 annimmt, sind auch die Scenen, die mit einem heroic couplet endigen: R. V, 2; T, I, 1, IV, 1, V, 1; F. II, 1, III, 2, IV, 1, V, 1; S. II, 1; K. I, 1; C. II, 1, III, 1, V, 1; L. II 1, III, 1.

Ausserdem schliessen noch die beiden Scenen S. III, 1 (Monolog des Dorax) mit sechs und C. III, 2 (Rede der Cassandra) mit acht heroischen Versen ab.

Ferner finden sich heroische Verse, gewöhnlich ein couplet, an einer Reihe von meist pathetischen Stellen

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unmittelbar vor dem Abgange der redenden Person: R. 191. Gonsalvo, 192. Hippolito (4 V.), 199. Manuel, 210. Amideo; T. 296. Troilus, 383. Achilles; I. 435. Torrismond, 491. Leonora (6 V.), 513. Torrismond; S. 452. Alvarez; K. 151. Oswald, 160. Oswald, 175. Arthur, 182. Osmund; C. 308. Cassandra, 323 Cassandra (15 V. darunter ein triplet: scorn: mourn: turn); L. 429. Alphonso, 449. Alphonso (4 V.).

Während A. und T. ausser den bereits erwähnten keine heroischen Verse aufweisen, enthalten L., R. und C. deren noch je eine grössere (237 : 198 : 138), F., K. und S. je eine kleinere Anzahl (16 : 10 : 2). Meistens stehen dann 1 oder 2, seltener 3 heroic couplets am Anfang oder Schluss von längeren Reden wie R. 211, 214; K. 184; C. 321, 324; L. 446, 471, bisweilen auch mitten in einer Rede oder für sich, von Blankversen umgeben wie R. 182; 216, 221; F. 493, S. 363, K. 152.

Grössere Partieen von heroischen Versen finden sich in R. 160—61 (26), 177 (14), 179—80 (28), 188—91 (90), 215 (10); C. 324—28 (116 von einem alleinstehenden Blankvers unterbrochen); L. 401—5 (113), 441—45 (106).

Folgende 10 triplets finden sich darunter: R. 161. here: fear: everywhere, C. 325 way: day: betray; 326. agree: me: Ptolemy; 328. destiny: me: reply und move: above: love; L. 401. light: night: sight, choice: rejoice: voice; 402. see: me: Canace; 443. divide: beside: bride; 445. stay: decay: away.

Als heroic couplet mit sechstaktigem Schlussvers ist noch zu nennen:

C. 328. Crammed with his pride, he leaves no room within
For sighs to issue out, or love to enter in.

Die Reime sind durchweg stumpf; nur am Schluss von T. IV steht ein heroic couplet mit klingenden Reimen und C. 292—93 ein zweistrophiger song von 16 weiblichen heroischen Versen. Nur einmal lässt sich ein einseitig-accentuierter Reim feststellen:

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C. 321. Let him be seized, in order to his death;
I am in haste, you know it, for my progress.

Gekreuzte Reime finden sich in dem Monologe des Manuel, R. 187 (8 V.), und in dem der Leonora, F. 467 (4 V.)

Zahlreiche lyrische Einlagen, für den Gesang bestimmt, enthält besonders die Oper King Arthur und zwar in den verschiedensten Versmassen.

8. Prosa.

Mit Ausnahme der Tragödie All for Love findet sich Prosa in allen hier untersuchten Blankvers-Dramen. Prosaische Rede wird in der Regel den ungebildeteren Personen in den Mund gelegt, gebildeten meist nur dann, wenn sie sich im Gespräche mit Leuten aus dem niederen Volke befinden; öfter wird sie zur Darstellung von komischen Scenen verwendet.

In der Tragikomödie R, in der Oper K und in der Tragödie C sind nur verschwindend kleine Stellen ungebundener Rede enthalten, während in den Tragödien T und S und in den Tragikomödien F und L ganze Scenen in Prosa abgehandelt werden.

So bedienen sich in T Pandarus und Thersites fast durchgehends der Prosa, vereinzelt auch Troilus, Cressida, Achilles, Patroclus und Ajax im Gespräch mit einem der beiden erstgenannten.

In S wird die prosaische Redeweise in der Regel bei dem Auftreten des Mufti, des Mustapha, des Antonio, der Morayma und der Johayma angewendet.

Die hochkomischen Scenen in F, die sich zwischen Dominic, Lorenzo, Gomez und Elvira abspielen, werden vollständig in Prosa gegeben und ebenso in L die humoristischen Scenen mit Sancho, Carlos, Lopez und Dalinda.

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9. Versbrechung.

Am zahlreichsten sind die Verse mit einmaliger Brechung; weit seltener findet, namentlich in erregten Dialogen, zweimalige und nur vereinzelt dreimalige Brechung innerhalb desselben Verses statt. In der Regel verteilt sich dann der Vers auf 2, selten auf 3 und nur einmal auf 4 Personen und zwar in dem Verse

A. 390. Dola. Friend!
Octav. Husband!
Both Child. Father!
Ant. I am vanquished, take me.

Zweifach gebrochene Verse:

R. 144. Gons. Well, go you back.
Serv. I go, sir.
Gons. And take care.

A. 352. Vent. I left you last.
Ant. I'm angry.
Vent. So am I.

T. 341. Hect. Antenor is exchanged.
Troil. For whom?
Hect. Imagine.

F. 421. Lor. Plucked from Moors' ears.
Alph. Lorenzo.
Lor. Somewhat busy.

S. 325. Bend. Now, Dorax.
Dor. Well, Benducar.
Bend. Bare Benducar!

C. 277. Cleom. Well, I will live.
Crat. Thou shalt.
Cleom. I'll try, at least.

L. 426. Ram. Arise, my son.
Vera. You own him, then?
Ram. I do.

ausserdem:

R. 162, 191, 215; A. 353, 354, 355, 365, 367, 369, 384, 387, 410, 412, 421, 431; T. 323, 342, 344; F. 500.

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501; S. 360, 368, 376, 435, 462; C. 279, 291, 318, 322, 334; L. 473.

Dreifach gebrochene Verse:

R. 155. Rod. Think so.
Man. You are —
Rod. Speak softly.
Man. A foul villain.

T. 323. Achill. You may hear more.
Ajax I would.
Achill. Expect.
Ajax. Farewell.

F. 438. Ter. Whom, madam?
Leo. Him.
Ter. Prince Bertran?
Leo. Torrismond.

Die bis jetzt angeführten Verse verteilen sich auf 2 Personen; es mögen hier noch alle Beispiele folgen, die sich aus den Worten dreier Redenden zusammensetzen:

R. 215. Amid. Gonsalvo first.
All. How? — Angelina!
Rod. Ha!

A. 384. Vent. 'Tis but plain dotage.
Ant. Ha!
Dola. 'Twas urged too home. —

S. 462. Sebast. How, damned?
Dor. Why, is that news?
Alv. O horror, horror!

C. 318. Cleom. I wonnot.
Cleor. Not in prayers!
Cleon. In prayers! That's poor.
334. Panth. Nor I.
Cleon. Nor I.
Cleom. But hear my reasons. — Ha!

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L. 473. Gar. Should lose her own.
Vera. She's yours.
Cela. My joys are full.

10. Falsche Versabteilung.

Abgesehen von der durch den Druck nicht veranschaulichten Zusammengehörigkeit kürzerer Verse zu einem Blankverse, so dass man in zahlreichen Fällen einen kürzeren Vers zugleich als Ergänzung zu dem vorhergehenden wie dem folgenden kürzeren Verse ansehen kann, ist an einer grösseren Reihe von Stellen mit mehr oder weniger Bestimmtheit falsche Versabteilung anzunehmen. Bisweilen lassen sich mehrere auf einander folgende kürzere Verse durch eine andere Versabteilung zu regelmässigen Blankversen zusammenfassen, bisweilen längere Verse nach Abtrennung eines Gliedes und dessen Verbindung mit dem folgenden oder voraufgehenden kürzeren Verse zu fünffach gehobenen jambischen Versen umgestalten. In anderen Fällen wieder thut man gut, die Prosarede in Blankverse aufzulösen, zu welchem Vorgehen namentlich der Umstand berechtigt, dass der Redende sich sonst in der betreffenden Scene immer der Versrede bedient. Öfter ist ohne ersichtlichen Grund innerhalb einer Rede ein Blankvers in zwei Teile zerlegt worden. Im folgenden seien die Versgruppen mit vermutlich falscher Versabteilung citiert und die von mir vorgeschlagene Anordnung beigefügt.

R. 144. Sir, I take that city to be Alicant.

Teile ab:

Sir,
I take that city to be Alicant.
148. And see what gratitude will work.
Gons. All this is stranger yet.
Man. Whate'er a brother's power.

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Teile ab:

And see what gratitude will work.
Gons. All this
Is stranger yet.
Man. Whate'er a brother's power.
Rod. Your sister yet will marry me.
Man. She will not: Come hither, Julia.

Teile ab:

Rod. Your sister yet will marry me.
Man. She will not:
Come hither, Julia.
Heaven, I think, is deaf too:
O Rodorick! O brother!

ist ein Blankvers mit doppelter Senkung im 5. Takte.

Jul. Is there no way to save their lives?
Hip. Run out of sight,
If 'tis concerning you they quarrel.

Teile ab:

Jul. Is there no way to save their lives?
Hip. Run out
Of sight, if 'tis concerning you they quarrel.
But I will be revenged.
My lord, I beg.

ist ein regelmässiger Blankvers.

To break your marriage with my master.
Jul. Go to Rodorick, and tell him my condition.

Nimm „Go" zum vorhergehenden Verse, dann 2 regelmässige Blankverse.

Sir, some gentlemen and ladies are without.

„Sir" ist ein alleinstehender einsilbiger Versfuss.

Gons. Madam, my boy's not yet returned.
Jul. No matter, we'll not stay for him.
Gons. Pray make not too much haste.

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Teile ab:

Madam, my boy's not yet returned.

Jul. No matter,

We'll not stay for him.

Gons. Pray make not too much haste.

R. 200. Rod. What is't?

Gons. Why, — 'twill not out: Here, take her;
And deserve her: but no thanks;
For fear I should consider what I give,
And call it back. —

Teile ab:

Rod. What is't?

Gons. Why, — 'twill not out: Here, take her; and
Deserve her: but no thanks; for fear I should
Consider what I give, and call it back. —

203. This sword; 'twill show you how: —

Jul. I'll gladly set you on your way: —

1. Serv. Make haste; he's now unarmed, we may with ease.
Revenge my master's death.

Teile ab:

This sword; 'twill show you how: —

Jul. I'll gladly set

You on your way;

1. Serv. Make haste; he's now unarmed,
We may with ease revenge my master's death.

209. Hip. Now have I the greatest temptation in the world to reveal.

Thou art a woman.

Amid. If 'twere not for thy beauty, my master should know
What a man he keeps.

Hip. Why should we have recourse to desperate ways,
When safer may be thought on?
'Tis like giving the extreme unction.

Teile ab:

Hip. Now have I the gratest temptation in the world
To reveal thou art a woman.

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Amid. If it were
Not for thy beauty, my master should know
What a man he keeps.
Hip. Why should we have recourse
To desperate ways, when safer may be thought on?
It is like giving the extreme unction.

A. 379. You see, without your aid.
We have dislodged their troops.

Teile ab:

You see,
Without your aid. We have dislodged their troops.

391. Be sure to be the first; haste forward:
Haste, my dear eunuch, haste.

Teile ab:

Be sure to be the first; haste forward: haste,
My dear eunuch, haste.

Die im 2. Versfusse des Dreitakters fehlende Senkung wird durch den auf „dear" ruhenden Nachdruck ausgeglichen.

413. How much she loves me. And should I
Forsake this beauty? This all perfect creature?

Teile ab:

How much she loves me. And should I forsake
This beauty? This all perfect creature?

„Creature" wird häufig dreisilbig gelesen, vgl. S. Walker, Versification, p. 136. ff.

T. 296. Aen. Paris is hurt.
Troil. By whom?
Aen. By Menelaus. Hark, what good sport
Is out of town to-day! When I hear such music.

Teile ab:

Aen. Paris is hurt.
Troil. By whom?
Aen. By Menelaus.
Hark, what good sport is out of town to-day!
When I hear such music.

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323. Ajax. You said he knew his man; is there but one? One man amongst the Greeks.
Achil. Since you will have it.

Die Prosarede des Ajax lässt sich mit dem folgenden Zweitakter zu 2 Blankversen vereinigen:

Ajax. You said he knew his man; is there but one?
One man amongst the Greeks.
Achil. Since you will have it.

Ebenso lassen sich die Worte des Agamemnon

360. So now, brave prince of Troy, I take my leave; Ajax commands the guard to wait on you.

in Blankverse auflösen:

So now, brave prince of Troy; I take my leave;
Ajax commands the guard to wait on you.

363. Troil. I pray you stay; by hell, and by hell's torments I will not speak a word.
Diom. I'll hear no more: good night.
Cress. Nay, but you part in anger!

Teile ab:

Troil. I pray you stay; by hell, and by hell's torments I will not speak a word.
Diom. I'll hear no more. Good night.
Cress. Nay, but you part in anger!

Auch die Stelle

368. Diom. Beseech you, sir, make haste; my own affairs call me another way.

ist als gebundene Rede anzusehen, da Diomedes sonst in der ganzen Scene nur in Versen spricht, also

Beseech you, sir, make haste; my own affairs
Call me another way.

376. Troil. Then you'll refuse no more to fight?
Hect. Refuse! I'll not be hindered, brother.

Teile ab:

Troil. Then you'll refuse no more to fight?
Hect. Refuse! I'll not be hindered, brother.

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378. Resolves to dare the Trojans.
Agam. Haste, Ulysses, bid Ajax issue forth
and second him.

Teile ab:

Resolves to dare the Trojans.
Agam. Haste, Ulysses,
Bid Ajax issue forth and second him.

F. 418. One to the gunners on St. Jago's tower; bid them, for shame,
Level their cannon lower: On my soul.

Bei richtiger Versabteilung entsteht ein heroic couplet:

One to the gunners on St. Jago's tower;
Bid them, for shame, level their cannon lower:
On my soul.

419. Bert. A joyful cry; and see your son
Lorenzo. Good news, kind heaven!

giebt in gebundener Rede:

A joyful cry; and see your son Lorenzo.
Good news, kind heaven!

423. Alph. Mark how he sounds and fathoms him,
To find the shallows of his soul!
Bert. The just applause.

Teile ab:

Alph. Mark how he sounds and fathoms him, to find
The shallows of his soul!
Bert. The just applause.

491. For you to spurn the balance?
Raym. Bate the last, and 'tis what I would say:

Teile ab:

For you to spurn the balance?
Raym. Bate the last,
And 'tis what I would say.

507. And turns his brains to frency.
Tor. Hear me yet; I am —
Raym. Fall on, fall on, and hear him not.

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Teile ab:

And turns his brains to frency

Tor. Hear me yet;

I am —

Raym. Fall on, fall on, and hear him not.

S. 325. Bend. I know him from afar,
By the long stride, and by the sullen port. —
Retire, my lord.

Teile ab:

Bend. I know him from afar, by the long stride,
And by the sullen port. — Retire, my lord.

339. M.-Mol. Slave is thy title: — force her.
Sebast. On your lives, approach her not.
M.-Mol. How's this!
Sebast. Sir, pardon me.

Teile ab:

M.-Mol. Slave is thy title: force her.

Sebast. On your lives

Approach her not.

M.-Mol. How's this!

Sebast. Sir, pardon me.

381. And set my coul at ease.
Alm. I charge you, hold, ye ministers of death!
Speak, my Sebastian.

Teile ab:

And set my soul at ease.

Alm. I charge you, hold,

Ye ministers of death! Speak, my Sebastian.

409. Your dream portends you, —
Which presages death.

ist ein Blankvers.

430. Bend. Hast thou betrayed me, traitor? — Mufti, speak,
and mind them of religion.

Verwandle in gebundene Rede:

Bend. Hast thou betrayed me, traitor? — Mufti, speak,
And mind them of religion.

451. And joined our hands himself.

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Alv. Still had he lived and seen this change,
He still had been the same.

Teile ab:

And joined our hands himself.
Alv. Still had he lived
And seen this change, he still had been the same.

456. For I am most in thee. —
Alonzo, mark the characters.

ist ein Blankvers mit Verschleifungen und gleitendem Versausgang.

K. 175. Em. It cannot be a man, he's so unlike the man I love.
Osm. Death to my eyes, she sees!

Teile ab:

Em. It cannot be a man, he's so unlike
The man I love.
Osm. Death to my eyes, she sees!

177. Mat. He strikes a horror through my blood.
Em. I freeze, as if his impious art has fixed
My feet to earth.
Osm. But love shall thaw ye.

Teile ab:

Mat. He strikes a horror through my blood.
Em. I freeze,
As if his impious art has fixed my feet
To earth.
Osm. But love shall thaw ye.

188. My glittering banners shall be waved against the setting sun.

Teile ab:

My glittering banners shall be waved against
The setting sun.

C. 281. Stood Coenus.
Cleom. Coenus, saidst thou?
Panth. Yes, our Coenus, the rich Messenian lord.

Teile ab:

Stood Coenus.

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Cleom. Coenus, saidst thou?
Panth. Yes, our Coenus,
The rich Messenian lord.
284. If this indeed be true,
Then farewell, Sparta.

ist ein regelmässiger Blankvers.

290. I sold you there.
Cleom. What's that you mutter?
Coen. Nothing: That's what his hopes are worth —

Teile ab:

I sold you there.
Cleom. What's that you mutter?
Coen. Nothing:
That's what his hopes are worth —
299. Sir, I humbly beg
A word in private.

ist ein Blankvers mit fehlendem Auftakt.

308. Go to the temple. —
Come, my fair Cassandra.

ist ein regelmässiger Blankvers.

322. No; I must stay here, in order to your safety.

Teile ab:

No;
I must stay here, in order to your safety.

L. 437. Alph. The signal and the time shall be concerted; Victoria be the word. —

Statt Prosa besser:

Alph. The signal and the time shall be concerted;
Victoria be the word. —

11. Diäresis.

Auffallend zahlreich sind die Verse mit Diäresis, die sich auf alle fünf Versfüsse erstreckt. In je 100 Anfangsversen finden sich in R. 20, A. 14, T. 11, F. 15, S. 14, K. 15, C. 19 und L. 13 Verse, in denen sämtliche Vers-

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füsse mit den Wortenden abschliessen. Ausser Betracht gelassen sind diejenigen klingenden Verse, deren überschüssige Silbe einem mehrsilbigen Worte angehört und die demnach mit Ausnahme des fünften in allen Takten Diäresis enthalten. Im folgenden sollen einige Verse und kleinere Versgruppen angeführt werden, deren sämtliche Versfüsse mit den Wörtern abschliessen. In vielen dieser Verse macht sich die durch die Häufung der Diäresis hervorgerufene, für den Rhythmus nachteilige Wirkung deutlich bemerkbar.

R. 144. But, to leave that, upon what part of Spain.
146. You must have been some way preserved, though I
Had not been near; my aid did but prevent.
If he, that spoke them, knew he spoke to me.

A. 347. For his rast soul; and then he starts out wide,
And bounds into a vice, that bears him far.
355. Without just cause? No, when I found all lost
Beyond repair, I hid me from the world
And learned to scorn it here; which now I do.

T. 351. I have not soul enough to last for grief,
But thou shalt hear what grief has done with me.
If I could live to hear it, I were false.
376. With truths that must be told, and not believed.
Look how he dies! look how his eyes turn pale!

F. 469. His doom is past, and, for your sake, he dies.
Would you, for me, have done so ill an act.
490. By all the powers, worse, worse than what I feared!
And yet, what need I blush at such a choice?
I love a man whom I am proud to love.

S. 438. To tell me, what I durst not tell myself.
I durst not think that I was spurned, and live.
439. When there's but one betwixt us; throw it in,
And give it him of us who is to fall.
He's dead; make haste, and thou may'st yet o'ertake him.

K. 157. And I believe his mouth, and eyes, and cheeks,
And nose, and all his face, are made of gold.

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158. Because that bad thing, gold, buys all good things.
188. I would thou wouldst, to rid me of my sense:
I shall be whooped through hell, at my return.
C. 295. Be thanked; that's all I could have said to Jove,
Had Jove, like you, restored me to my crown.
316. Tell us, my love, the king has changed his mind,
And has refused us leave; for we can bear it:
Egypt is Greece to me, while you are here.
L. 438. Has caused the same effect of love in me.
But not in her: she loved him first, my lord.
446. Should I do this, what could the wolf do more.
467. Yes, I will die, because I choose to die;
Which had I not desired, I had not come.

12. Enjambement.

Ungefähr 24 % sämtlicher Blankverse sind run-on-lines; so z. B. stehen im 1. Akte von R. den 388 endstopt lines etwa 120 unstopped lines gegenüber. Annähernd gleich ist das Verhältnis in den anderen Akten von R. und in den übrigen Dramen. Unangenehm wirkende, den Wohlklang des Rhythmus beeinträchtigende run-on-lines treten im Verhältnis zu den anderen Dramen auffallend häufig in dem Jugendwerk des Dichters, den Rival-Ladies auf, vgl. besonders unter a, c, h und k.

a) Trennung des Subjekts vom Verb:

R. 170. My request
Is, I may set you free, make haste, sweet madam.
A. 344. A peal of groans
Then followed, and a lamentable voice
Cried, Egypt is no more!
359. In vain the steepy hill
Opposed my way; in vain a war of spears
Sung round my head.
361. I'm fit to be a captive: Antony
Has taught my mind the fortune of a slave.

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426. , the silent tears
Dropt, as they had not leave, but stole their parting.

T. 335. The bitter disposition of the time
Is such,

359. As freely tell me, of what honour was
This Cressida in Troy?

374. For, when you leave me, my presaging mind
Says, I shall never, never see you more.

F. 483. ; whence honest man
Banish themselves, for shame of being there:

S. 335. Fine work above, that their anointed care
Should die such little death! and did his genius
Know mine.

K. 177. Where the pale pole-star in the north of heaven
Sits high,

L. 424. A living son I have; and, since the queen
Is pleased to expose my life.

Das Subjekt ist ein Fürwort:

R. 144. From Flanders; but 'tis now three years since I
Have heard from him.

146. You must have been some way preserved, though I
Had not been near;

154. And there you may surprise her; meantime I
Will keep her ignorant of all things,

202. So, under me, while I am wretched, thou
Shalt be tormented. —

A. 434. Only thou
Couldst triumph o'er thyself; and thou alone
Wert worthy so to triumph.

385. ; yet he
Is full of deep dissembling; knows no honour.

T. 326. Because I happened to be born where he
Happened to be a king?

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R. 187. 'Twas pushed so far, that, like two armies, we
Were drawn so closely up.
210. Then call the pirates in, and tell them, we
For fear, had drowned ourselves.
181. Though you
Forgive him, let me take my just revenge.
195. I fain would save my life, but that, what you
Propose, is but another name to die.

b) Trennung des Objekts vom Verb:

R. 144. You husbanded so well, I think you left
A mistress here.
162. Whoe'er your mistress be, she has
My curses,
A. 379. Let go
My robe; or, by my father Hercules —
408. Justify
The injured queen from malice: Dare his worst.
429. And then die thou; for 'tis but just thou serve
Thy friend, before thyself.
432. Sign to me, if you cannot speak; or cast
One look!
T. 378. I have descried
A cloud of dust, that mounts in pillars upwards.
F. 484. It crosses my design, which was to allow
The rites of funeral fitting his degree.
S. 328. Behold the emperor coming to survey
The slaves.
347. 'tis but what
My subjects all expect, and she deserves.
K. 153. O master! hasten
Thy dread commands; for Grimbald is at hands.
C. 279. And in that fury of my love, I stamped
This image of my soul.
334. The moment ere Cassandra came, I had
A note without a name.

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L. 449. His words, mysterious as they were, imported
Some desperate design,
468. You should have stayed to see
The event of what I promised to perform.

Das Objekt ist ein Pronomen:

R. 162. I'll pawn the hopes of all my love, to see
You safe.
192. I have done better, for I have employed
Some, whom I know,
203. How dull! how spiritless! that sloth possest
Thee not,

A. 367. I hope to see
These and the rest of all her sparkling store.
382. I grudged it to myself; methought I robbed
Thee of thy part.
419. Thou, and my griefs, have sunk
Me down so low, that I want voice to curse thee.

F. 506. First let me see
Her punished, who misleads you from your fame.

Reflexivpronomen getrennt vom Verb:

R. 208. 'Twas seized upon by Rodorick, to revenge
Himself on me.

A. 351. Methinks I fancy
Myself there too.

c) Trennung des Hilfsverbs vom Hauptverb:

R. 143. I should not have complained, but, ere we could
Repair our ship,
156. 'Twas all this false man's plot, that when he had
Possest you,
164. You serve my master? Do you think I cannot
Perform all duties of a servant better.
181. Under a devil's shape thou couldst not be
Disguised.
185. Don Rodorick's sister, Angelina, does
So far exceed her.

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193. At the altar, I would kill him there: — I had
Forgot to tell you,
195. I would
Do anything with you, but fighting for him.
204. My life's a burden to me, were not Julia's
Concerned.
221. You, captain, shall
Command this carrack, and, with her, my fortunes.
A. 345. we must
Depend on one; with him to rise or fall.
363. yet he should ever
Respect you, as he ought.
410. yet I must not
Presume to say, her heart is wholly altered.
T. 319. The same prescription does the wise Thersites
Apply, to mend our minds.
F. 435. There is a time when modest virtue is
Allowed to praise itself.
491. I stand in need of one, whose glories may
Redeem my crimes,
506. And thou shalt still
Be as my foster-father, near my breast.
S. 329. Then look for shoals of converts, when thou hast
Reformed us into feasting.
438. Nor shall the sacred character of kings
Be urged,
463. thou hast indeed
Appeared a devil, but didst an angel's work.
K. 168. When wert thou last in hell? Is not thy name
Forgot,
C. 288. thou art only
Misplanted in a base, degenerate soil;
296. Is the king
Assured of this, by any overt act,
L. 385. How dares my captive
Assume this boldness to his conqueror?

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d) Trennung des Verbs vom Prädikatsnomen:

R. 145. whoe'er
Thou art, humanity obliges me.

169. Why will you not give way, that I may be
First in his favour,
" Fair youth I am
A suitor to you.

172. Being
A younger brother, 'twas my uncle's care.

221. With storms, but then the after clearness is
The greater.

A. 345. Or make his peace, Egypt is doomed to be
A Roman province;

357. but had I been
That name, which I disdain to speak again.

358. I could have been
A traitor then, a glorious, happy traitor.

423. The nation is
One universal traitor.

T. 308. You shall be
My knight this day; you shall not wear a cause.

F. 503. How say'st thou, my Lorenzo, dar'st thou be
A friend,

S. 335. Like Jove, when he made Fate, and said, thou art
The slave of my creation.

K. 146. Then would I had no face; for I would be
Just such a one as you.

C. 281. Thou wert
Indeed forgetful, not to tell me that.

L. 424. That I could buy the public scorn, to be
An alien to his blood.

e) Trennung des Verbs oder Adjektivs von der abhängigen Präposition:

R. 146. That goodness, you have shown to me, I'll use
To others for your sake.

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150. You ask me an hard question: I can die
For you;
155. My happiness should go before, not wait
On yours: Lead on.
194. I cannot tell; and, therefore, do not work
Upon my pity;

A. 360. Is this to be a queen to be besieged
By yon insulting Roman.
394. There wants but life, and that too I would lose
For him I love.
425. But, now I wake, I'm like a merchant, roused
From soft repose.
435. Now, Charmion, to be worthy
Of your great queen and mistress.

T. 302. for modest doubt is mixed
With manly courage best: let Helen go.
328. And begs you would excuse him, as unfit
For present business.
339. Can you think
Of that one thing, which most could urge your anger.

F. 492. And all the colours of your life, depends
On this important now.
511. we'll be content
With that poor scanty justice; let her part.

S. 334. I cannot speak one syllable, but tends
To death or to damnation.

K. 166. Oh, might I hope,— and what's impossible
To Merlin's art?
185. The ringlets round her trunk declare her guilty
Of many midnight-sabbaths revelled here.
190. but whether owing
To valour, or to fortune, that he doubts.

L. 386. My honour is my own, and not derived
From this frail body.

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f) Trennung des Verbs vom Adverb:

R. 145. I only meant to rob, and I am punished
Enough;

149. I cannot suffer you to wrong yourself
So much;

158. Lead me to some near monastery; there
(Till heaven find out some way to make us happy)
I shall be kept in safety from my brother.

171. Like fish, first taken in a river, then
Bestowed in ponds.

186. You go
Too far, to quarrel on so slight a ground.

202. I can forbear
No longer: swallow down thy lie, foul villain.

A. 355. And learned to scorn it here; which now I do
So heartily.

364. Could he speak
More plainly?

419. I would reason
More calmly with you. Did not o'errule.

428. Let him walk
Alone upon't: I'm weary of my part.

T. 357. And make distinct the very breach, whereout
Hector's great spirit flew!

F. 498. Thinks me unkind, or false, and knows not why
I thus estrange my person from her bed!

S. 337. Witness, O heaven, how much
This sight concerns me!

349. And dive into their breasts, to try how far
They dare oppose your love?

361. But yet, insult not
Too soon, proud beauty! I confess no love.

390. Since charity becomes my calling, thus
Let me provoke your friendship.

K. 161. But hark! already
Our trumpet makes reply; and see both present.

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C. 282. Your blood would boil, and therefore I delayed
So long.
283. I pr'ythee, tell us how
The victors robbed the shrines, polluted temples.
295. and how far
Fair eyes may make even kings forgetful, look.
L. 465. The sooner then
I must prevent the effect of their return.

g) Trennung zweier durch „and" verbundener Substantive oder Adjektive:

R. 151. Make ready quickly there; Don Manuel
And his fair sister.
A. 346. no more of your ill omen
And black prognostics; labour to confirm.
349. Divided far from his; till some remote
And future age had called it out.
T. 304. For 'tis a cause on which our Trojan honour
And common reputation will depend.
F. 506. Thou venerable traitor, in whose face
And hoary hairs treason is sanctified.
S. 457. This ring, indeed, my father with a cold
And shaking hand,

h) Trennung des Adjektivs oder Fürworts vom zugehörigen Substantiv:

R. 147. They cannot sure discover me through this
Disguise;
„ Methinks he looks like one; I have a strange
Aversion to that man.
160. For whom you thus contend, is seized by some
Night-robbing villains.
162. And I a stranger in the town; yet all
Your dangers shall be mine.
170. To the next
Religious house.
196. Death to my hopes! a woman! and so rare
A beauty,

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197. 'Tis a doubtful
Problem; either he loves her violently.
198. With what
Variety my fate torments me still!
A. 357. Yes; your dear interest pulls too strong, for these
Weak arms to hold you here.
390. Without a blush; and so he cannot all
His children:
T. 328. We'll none of him; but let him like an engine
Not portable,
S. 335. Still he would not die mine; no thanks to my
Revenge;
347. To love an enemy, the only one
Remaining,
354. See, serve him, and respect! and after all
My yet uncancelled wrongs, I must do this!
461. True, for a crime
So horrid, in the face of men and angels.
C. 309. 'Tis a truth
So noble, I would own it to the gods.

Trennung des Adjektivs „worth" von seinem Objekt:

T. 308. The Grecian dames are sunburnt, and not worth
The splinter of a lance.

i) Trennung des Substantivs von dem zugehörigen Genitiv:

R. 144. A mistress there. I made some small essays
Of love;
157. Your goodnes raises me! this was an act
Of kindness,
159. No, light and darkness are but poor distinctions
Of such,
A. 347. He eats not, drinks not, sleeps not, has no use
Of anything, but thought;
T. 326. Ajax has drawn the lot, and all the praise
Of Hector must be his.

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F. 422. My lord I have no taste
Of popular applause; the noisy praise
Of giddy crowds, as changeable as winds.
S. 336. Extravagantly brave! even to an impudence
Of greatness.
340. Thy father was not, more than mine, the heir
Of this large empire.
382. Rough as they are, and hardened in their trade
Of death,
K. 153. I'll leave my band
Of spirits, with united strength to aid thee.
C. 305. Who would trust chance, since all men have the seeds
Of good and ill.
L. 420. Hither I came to take my latest leave
Of dear Victoria.

k) Trennung der Präposition vom Casus obliquus:

R. 169. From both of us; we'll join at least against
The common enemy.
172. To take me with him in a voyage to
The Indies,
202. For ever, ever, thou hast robbed me of
That man,
204. The night grows on apace; we'll take her in
Our arms,
217. Unknown to any else: But, being near
The city,
A. 382. Like a long-absent man, and wanders o'er
Each room,
421. Received like friends, passed through, and fell behind
The Roman rear:
T. 306. If Ajax or Achilles fell beneath
Your thundering arm,
373. When they have driven thy helpless genius down
The steep of heaven,
S. 445. I would not hazard civil broils betwixt
His friends and mine.

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C. 323. I'll cheat them of a day, and come before
My time.

L. 382. He shall receive the prize reserved within
My breast;

426. You gave the sparrow leave to brood upon
The cuckoo's egg.
desgl. R. 170, 184, 193, 216, 217; A. 356; S. 351, 466; L. 426, 427.

l) Trennung der Konjunktion von ihrem Satze:

R. 151. I cannot, boy, but since
Her brother, with intent to cozen me,
Made me the promise of his best assistance.

154. Will keep her ignorant of all things, that
Her fear may still increase.

158. Be friends with Manuel, I am thine; till when
My honour's.

159. 'Tis base to injure any man; but yet
'Tis far more base, once done, not to defend it.

167. No more: Whate'er she does is best; and if
You would be mine,
" love him, or
Expect just Heaven should strangely punish you.

185. Don Manuel saw not with my eyes, if e'er
He loved that Flanders shape;

219. I gave your noble heart away, as if
It had been some light gallant's, little worth.

221. I give my friendship to Don Manuel, ere
My brother asks.

A. 371. In Italy, to call me back.
But yet.
You went not.

373. 'twas because
I judged it due to the first name of men.

S. 337. Thou talk'st as if
Still at the head of battle.

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C. 282. Which I must try to mollify, before
They reach your tender hearing.
299. They were intended for our feet; and when
They come.
331. Thin, hungry diet, I confess: but still
The liker Spartan fare.

Dies sind etwa die hauptsächlichsten und am häufigsten wiederkehrenden Arten des Enjambement. In verschiedener Weise findet ausserdem noch Übergreifen des Sinnes von einem Verse zum anderen statt. Erwähnt seien nur noch folgende Beispiele:

R. 148. Which you reward too prodigally, by
Permitting me to pay her more.
161. Yes, madam, but
If you would take my sword.
174. What right have parents over children, more
Than birds have o'er their young?
203. That death, I die in Rodorick, is far
More pleasant than that life.
216. That accident in which
You safed my life, when first you saw me, caused it.
A. 347. And bounds into a vice, that bears him far
From his first course.
S. 385. Something like
That voice, methinks, I should have somewhere heard.
L. 387. Then ask that question of thyself, when thou
Thyself art king.

13. Allitteration.

Blankverse mit einfacher konsonantischer Allitteration sind ausserordentlich häufig; in der Regel enthält dann der Vers zwei oder drei, bisweilen auch vier Reimstäbe. In vielen Versen nehmen auch unbetonte Silben am Stabreim teil, so dass sich dieser auf fünf und mehr Silben erstreckt. Parallele Allitteration tritt selten auf, und noch geringer an Zahl sind die Beispiele für ge-

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kreuzte und umschliessende Allitteration. Vokalische Allitteration lässt sich nur mit wenigen Beispielen belegen, so dass wohl kaum ihre absichtliche Verwendung angenommen werden kann; sie wird daher vollständig ausser Betracht gelassen.

a) Einfache Allitteration:

Für die einfache Allitteration seien nur die Verse angeführt, in denen mindestens drei betonte Silben den allitterierenden Konsonanten enthalten:

R. 144. *W*ho, *w*hen I *w*ith my uncle *w*ent this *v*oyage.
150. Of *m*ore unhappy news; she *m*ust be *m*arried.
167. You would be *m*ine, you *m*ust, like *m*e, sub*m*it.
171. Be*c*ause I thought, before you *c*ame to *c*laim it.
174. And to my *s*ister: You have *s*ent me, *s*ay.
181. In him she *l*oves. *L*ive, sir; and thank this *l*ady.
206. And *w*hat I *w*ould have, that I *w*ant, re*v*enge.
214. Love, that gives *c*ourage, *c*an make *c*owards too!
219. You *f*ed a *f*ire within, with too rich *f*uel.
221. Ah! what a *l*ittle time to *l*ove is *l*ent.

A. 347. On *p*ain of death, none should ap*p*roach his *p*resence.
348. And every *p*ublic *p*lace re*p*eat this echo.
349. As the first Romans, *w*hen they *w*ent to *w*ar.
353. Here, here it *l*ies; a *l*ump of *l*ead by day.
354. The *w*ish of nations, and the *w*illing *w*orld.
359. And yet mend all. Do *w*ith me *w*hat thou *w*ilt.
362. Did he then *w*eep? And *w*as I *w*orth a tear.
367. Your mistress would, she *s*ays, have *s*ent her *s*oul.
372. Twelve *l*egions I have *l*eft, my *l*ast recruits.
375. *P*ush me, all *p*ale and *p*anting, from your bosom.
393. But *h*alf these charms, you *h*ad not lost his *h*eart.
394. Now he is *l*ost for whom a*l*one I *l*ived.
395. I dare not *t*rust my *t*ongue to *t*ell her so.
402. Why have you *b*rought me *b*ack to this loathed *b*eing.
403. But 'twould not *l*ast. Oh, rather *l*et me *l*ose.
407. *W*hat *w*oman *w*as it, *w*hom you heard and saw.
411. Lingered be*h*ind with *h*er. I *h*ear, my lord.

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423. What can I *s*ay, to *s*ave my*s*elf from death?
Aped into *m*an; with all his *m*other's *m*ud.
T. 289. With due ob*s*ervance of thy *s*overeign *s*eat.
„ Thy *w*ell-*w*eighed *w*ords. In struggling *w*ith misfortunes.
294. Just at the birth, *s*tifled this *s*tillborn-*s*igh.
295. I *c*annot *c*ome to *C*ressida but by him.
307. I *w*ould be *w*orthy to be Hector's *w*ife.
„ To *w*ipe a*w*ay the sweat and dust of *w*ar.
308. Who *h*olds his *h*onour *h*igher than *h*is ease.
316. The *s*kilful *s*urgeon will not lance a *s*ore.
326. In *b*lows and *b*ruises; his arms, thighs, and *b*ody.
332. *S*ure I shall *s*peak what I should *s*oon repent.
333. The same return from *h*er, who *h*as my *h*eart.
342. Who dares to trust his *f*uture *f*ame so *f*ar.
346. Thou art some god, or *m*uch, *m*uch *m*ore than *m*an!
371. You *s*tifled it and *s*topped. Come, you are *s*ad.
373. As if *m*y *m*ind, *m*astering *m*y *m*ortal part.
379. But give it *w*ay a *w*hile, and let it *w*aste.
F. 415. Then *w*elcome daylight; *w*e shall have *w*arm *w*ork on't.
423. Of *p*opular ap*p*lause; the noisy *p*raise.
426. Would I had but a *l*ease of *l*ife so *l*ong.
435. But *s*ince this message came, you *s*ink and *s*ettle.
437. *D*esert I've none, for what I *d*id was *d*uty.
„ He *d*raws me to his *d*art. — I *d*are no more.
439. And *s*uch a *s*pan to grasp them? *S*ure, my lot.
464. What *b*ull dares *b*ellow, or what sheep dares *b*leat.
465. Oh, could you *s*ee into my *s*ecret *s*oul.
483. To find, at *m*y return, *m*y *m*aster *m*urdered?
485. And she, who *l*ies most *l*oud, is most be*l*ieved.
488. Except an *h*ost from *h*eaven can make such *h*aste.
495. He *m*ust be *m*ore than *m*an, who *m*akes *m*e tremble.
507. As heaps of *s*and, and *s*cuttering wide from *s*ense.
520. To *s*ound the very *s*oul of her de*s*igns.
S. 333. Or *h*as *h*eaven *h*id the *h*appiness of death.
338. 'Tis fit a *s*overeign *s*o should pay *s*uch *s*ubjects.
„ For *s*ubjects *s*uch as they are *s*eldom *s*een.

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340. O that I *h*ad the fruitful *h*eads of *H*ydra.
352. But, when *l*et *l*oose from thence to *l*ive at *l*arge.
353. And *l*et this *l*ittle hanging ball a*l*one.
358. And try the *f*ooting, whether *f*alse or *f*irm.
362. As gleams of *s*unshine *s*often *s*torms to showers.
363. The *l*ittle value I have *l*eft for *l*ife.
367. The *l*ove that *l*ong we *l*aboured to conceal.
„ Lest thou shouldst *s*oothe my *s*oul with charms *s*o *s*trong.
372. And *s*tir not, when the *s*tormy *s*outh blows high.
373. And *s*ent my *s*py, a sharp observing *s*lave.
374. To *m*ake those *m*isbelievers *m*an and wife.
379. *B*ut *b*lest remembrance *b*rings them hourly *b*ack.
384. I *h*ave it, and I thank thee, *h*onest *h*ead.
385. Such who *d*are *d*ie, and *d*ear will sell their *d*eath.
386. That *c*ivil wars may *c*ease; this gains the *c*rowd.
388. *W*hat mean'st thou? *W*hat's thy *w*ishing to my *w*ill.
389. What, will the *f*avourite prop my *f*alling *f*ortunes?
403. *Th*ese, and a *th*ousand *th*ings, are to be done.
404. *S*ometimes hushed *s*ilence *s*eemed to reign within.
408. And *s*ome kind *s*prite knocks *s*oftly at my *s*oul.
„ And *d*runk so *d*eep a *d*raught of promised bliss.
410. *S*kulked in a nightly *s*kirmish? *S*tole a conquest.
411. Which is his *p*rivate *p*assage to the *p*alace.
431. And *d*renched him with a *d*raught so *d*eadly cold.
435. And *h*urried me, from *h*opes of *h*eaven, to *h*ell.
444. To be your wife, your *f*ate will *f*ind her *f*or you.
445. Your *c*onquests *c*ame of *c*ourse, their men were raw.
450. If *b*etter I could choose a *b*eauteous *b*ride.
460. By *h*eaven, you're traitors all, that *h*old my *h*ands.
464. And charge that *s*inful *s*ympathy of *s*ouls.

K. 144. And now again you *h*elm your *h*oary *h*ead.
148. He *s*ighs when he should plunge a *s*oul in *s*ulphur.
149. And noisome vapours, *f*rom the *f*oggy *f*ens.
„ *F*ull on the *f*aces of our christened *f*oes.
152. The pale *g*host quivers, and the *g*rim fiend *g*asps.
156. The cloven-*f*ooted *f*riend is vanished *f*rom us.

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157. For surely I have seen him in my sleep.
„ As gold to women, whom so well they love?
162. If those be wrongs, the war has well redressed ye.
163. You might have made a merit of your theft.
167. Thou shak'st for fear, I feel thy false heart pant.
169. Well hast thou wrought thy safety with thy wit.
182. To watch thy steps, and with him leave my wand.
183. With fire or water let him wage his war.
187. Is falling for the first created fair.
190. His former footing on your famous isle.
193. Thy Britain free, and foreign force expelled.
C. 282. Of those that fell in the lost fatal fight.
284. Who loved his people, took a peaceful progress.
287. To native sloth, shifts sides, and slumbers on.
298. Know them as soon as seen, by sure instinct.
302. She heaves not up her hands to heaven for help.
306. Among the milky mothers of the herd.
311. I am her beast of burden, and must bear it.
314. Let me be proud; and pardon thou my pride.
315. With his own soul and sword, a thousand strong.
318. Once more you have erected me to man.
329. And put me not to stain a Spartan sword.
334. I find your distant drift, to die alone.
L. 386. But with what conscience can you keep that crown.
388. Though 'tis indeed the common cause of kings.
391. That in your presence I may pay some part.
392. A sudden damp has seized my vital spirits.
422. Foul as the fiends which fell from heaven's high towers.
439. Mark how she whispers, like a western wind.
447. A madman must be cooled, to make him sleep.
448. For Veramond himself will send, and sue.
474. Resolved to save my son, or perish with him.

b) Parallele Allitteration:

R. 150. Who fret and storm, and swear at little losses.
155. My will to hers; but with much sorrow, sir.

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158. But *m*ore from *m*e; what *h*opes can Rodorick *h*ave.
A. 343. Were *b*orn a*b*ove the *t*ops of *t*rees, that grew.
428. That, *l*ike two *l*ions *t*aken in the *t*oils.
T. 289. How many *b*auble-*b*oats dare *s*et their *s*ails.
338. Farewell, my *l*ife! *l*eave me, and *b*ack to *b*ed.
388. That *d*oomed my *d*ays un*f*ortunate and *f*ew.
389. And *g*uardian-*g*ods, *f*or *f*ear, *f*orsook their *f*anes.
F. 425. Your *sh*amefaced virtue *sh*unned the *p*eople's *p*raise.
433. Give me an *h*onest *h*ome-spun *c*ountry *c*lown.
434. Make way, my *l*ords, and *l*et the *p*ageants *p*ass.
463. *S*eized on my *s*enses, *w*ith long *w*atching *w*orn.
470. *B*ut *b*arely *b*ade him *th*ink, and *th*en resolve.
471. And now the *p*eaceful *p*lanets *t*ake their *t*urn.
494. To *p*ull, and *p*inch, and wound me, *c*annot *c*ure.
513. Now let him *f*risk and *f*lounce, and *r*ull and *r*oll.
S. 324. *S*wims in a *s*anguine *t*orrent *t*o the *th*rone.
339. These *p*ious *p*arrots *p*eck the *f*airest *f*ruit.
367. He *b*egged me, *b*y my father's *s*acred *s*oul.
375. Expound thy *M*ahomet; *m*ake him *s*peak my *s*ense.
410. Let *s*uch perform the *s*ervile *w*ork of *w*ar.
436. My *h*onest *h*omely words were *c*arped and *c*ensured.
449. Be *pr*aised for that! My *pr*ayers for *m*y good *m*aster.
C. 294. How *l*ittle *l*ooks our *p*ageant *p*rince to him!
L. 421. And *sp*reads the *sp*arkles round, to *w*arm the *w*orld.
427. Thou *f*irst, the *f*ormer *sh*arer of my *sh*eets
438. Which is not *m*ade to *m*elt, but *f*lies the *f*ire.

c) Gekreuzte Allitteration:

A. 366. Millions of *s*ighs and *t*ears she *s*ends you *t*oo.
379. I love this *m*an, who *r*uns to *m*eet his *r*uin.
F. 469. He *pr*aised my *c*ourage; *pr*ayed for my suc*c*ess.
489. Who *k*nows, when *f*ires are *k*indled *f*or my *f*oes.
S. 364. You *t*urn my *p*rison *t*o a *p*aradise.
366. No *s*moke of *l*ust; but chaste a *s*isters's *l*ove.
381. To feel thy *t*ouch, and *p*ity *t*empts the *p*ass.
382. That's *s*omewhat *s*ure; a *m*ighty *s*um of *m*urder.
391. Of all *c*ourt service, *l*earn the *c*ommon *l*ot. —

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K. 153. On *ch*ristened *h*eads, the *h*ue and *c*ry of *h*ell.
180. With a *h*uge *h*eavy *w*eight of *h*oly *w*ords.
C. 315. A *gl*orious sunshine and a *gl*oomy soul?
320. *S*omewhat you *might* have *s*aid, nay *m*ore, you ought.
322. Betwixt the *c*rafty *s*ire and *c*unning *s*on.
L. 425. I *pr*ayed, and *h*eaven, in *p*ity, *h*eard my vows.

d). Umschliessende Allitteration:

T. 367. She *s*ucked the in*f*usion of her *f*ather's *s*oul.
F. 488. Gross *f*eeders, *l*ion talkers, *l*amb-*l*ike *f*ighters.
499. And *sighed*, and *t*ossed, and *t*urned, but *s*till from me.
S. 348. *W*eak *p*rinces flatter, *w*hen they *w*ant the *p*ower.
390. *W*ithin *m*y little *w*orld *m*ake *m*edley-*w*ar.
K. 173. And *m*any a *b*reathing *b*ody *m*ust be cold.
L. 385. *Th*ink on the *s*lippery *s*tate of human *th*ings.

In den folgenden Versen wird durch die Wiederholung desselben Wortes oder der Ableitungen von gleichen Wörtern die Wirkung der Allitteration erhöht.

R. 148. She's *gone*, she's *gone*, and *w*ho or *w*hence she is.
157. As *loth* to *l*eave it, and as *loth* to *m*ingle.
165. You're *both* good *b*oys, and *both* will learn in time.
167. *Love* me, and *l*ong and desperately *love* me.
178. I *think* and *think* on *th*ings impossible.
219. *Here* I *h*ave given my *h*eart, and *here* I owe it.
A. 349. Bounteous as *nature*; next to *nature*'s God!
353. *Fled* while his soldiers *f*ought; *fled f*irst, Ventidius.
364. Come, *f*ree me *from* Ventidius; *from* my tyrant.
380. To *f*ind a *friend?* The wretched have no *friends*.
395. *Thou* only, *thou* art fit: *Th*ink *th*yself me.
411. My *lord*, my *lord*, *l*ove will not always *l*ast.
413. And Cleopotra's *false*; both *false* and *f*aithless.
416. *Banished* for love of *you*; *banished* from *you?*
T. 361. Who *kissed* and *sighed*, and *sighed* and *kissed* again.
377. *Look how* he dies! *look how* his eyes turn pale!
Look how his blood bursts out at many vents!
*H*ark *how* Troy roars, *how H*ecuba cries out.
F. 437. *Friends* I have none, for *friendsh*ip *f*ollows *f*avour.

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440. To *l*ike the *love,* though they despise the *lover.*
469. A *little longer,* yet a *little longer.*
471. 'Tis *done,* and, *since* 'tis *done,* 'tis *past recall,*
And, *since* 'tis *past recall,* must be *forgotten.*
Oh, *never, never* shall it be *forgotten!*
491. *Birth* to match *birth,* and *power* to *b*alance *power.*
493. And *men* are *b*orn for kings, as *b*easts for *men.*

S. 348. I *must,* and *w*hat I *must,* be sure I *will.*
365. And *give* not *love,* while thou hast *love* to *give.*
385. *Thank* me when I ask *thanks; thank* me with *th*at.
440. Kept *pace* for *pace,* and *blow* for every *blow.*
462. O yes, you *must* do *m*ore, you *must* be damned.
468. To mingle *sighs* with *sighs* and *tears* with *tears.*
469. I will not speak, but *th*ink a *thousand thousand.*

K. 143. So *born,* without desert to *be* so *born.*

C. 300. Of being *courted* first. — *Courted!* To what?
To our own *wishes,* there's the point; but still,
To speak our *wishes* first; — *forbid* it, pride,
Forbid it modesty! — True, they *forbid* it.
303. But that she *w*as a *wife:* that *w*ord a *wife.*

L. 425. *Great* was my *gr*ief, but *greater* was my fear.
443. A *slave* I am; but nature made me *s*o,
Slave to my *father,* not my *father's f*oe.
466. The *laws* of *l*ove are *l*ike the *laws* of heaven.

Die Untersuchung hat folgendes ergeben:

1. Die Flexionsendungen werden dem heutigen Sprachgebrauch entsprechend behandelt, die romanischen Ableitungssilben mit wenigen Ausnahmen im Innern wie am Ende des Verses einsilbig gebraucht.

Verschleifung innerhalb eines Wortes tritt häufig, zwischen zwei Wörtern dagegen selten auf. Sehr ge-

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bräuchlich ist die Anlehnung der Wörter ohne eigenen Tonwert, besonders des Artikels the, der Partikel to, der Pronomina und Hilfsverben, an das folgende oder vorhergehende Wort.

Von der Aphärese und von der Apokope macht Dryden nur in bescheidenem Masse Gebrauch.

2. Im allgemeinen entspricht die Wortbetonung der heutigen. In einigen zweisilbigen germanischen Wörtern wird der Accent von der hochtonigen auf die tonlose Silbe zurückgezogen und in einer geringen Anzahl von Wörtern romanischen Ursprungs die ältere romanische Accentuierung angewendet.

Häufig ist die Vorschiebung des Accents in dreisilbigen, seltener in zweisilbigen Compositis. In einigen Eigennamen zeigt sich eine von der üblichen abweichende Betonung.

3. Stumpfe und lyrische Cäsuren zeigen sich vorzugsweise nach dem 3. und 2., seltener nach dem 1. und 4. Takte. Epische Cäsur lässt sich nur mit einer verschwindend kleinen Anzahl von Beispielen belegen.

Taktumstellung findet namentlich im 1., 3. und 4., bisweilen im 2. Versfusse oder in 2 Takten desselben Verses zugleich statt.

Für doppelten Auftakt oder doppelte Senkung im Innern des Verses finden sich keine sicheren Belege, wohl aber einige für fehlenden Auftakt und fehlende Senkung im Versinnern. Fehlende Hebung lässt sich überaus selten feststellen.

Der klingende Versausgang weist den höchsten Procentsatz in den beiden ersten Blankversdramen des Dichters, R. und A., auf (34,4 und 31%), während gleitendes Versende verhältnismässig selten auftritt, am häufigsten in R. und T. (1,3%).

Einige längere Verse weisen sich als Alexandriner aus. Zahlreiche kürzere Verse, besonders Dreitakter, sind eingemischt.

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Gereimte Verse sind in allen Dramen vertreten. Sämtliche Akte und ein Teil der Scenen schliessen mit heroischen Versen, in der Regel mit einem heroic couplet; pathetische Stellen werden oft in Versen gegeben.

Prosa wird mit Ausnahme von All for Love in allen Dramen verwendet und zwar meist zur Darstellung von komischen Scenen.

Verse mit Diäresis, die sich auf alle fünf Versfüsse erstreckt, sind auffallend zahlreich.

Vom Enjambement macht der Dichter einen sehr ausgiebigen Gebrauch: ungefähr 24% sämtlicher Blankverse sind run-on-lines. Besonders zahlreich sind die Fälle für übeltönendes Enjambement in The Rival Ladies, dem Jugenddrama des Dichters.

Einfache Allitteration mit 3 und 4 Reimstäben ist sehr beliebt. Paralleler, gekreuzter und umschliessender Stabreim wird selten angewendet. In einigen Versen wird die Wirkung der Allitteration durch Wiederholung desselben Wortes erhöht.

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Vita.

Natus sum Hermannus, Maximilianus, Paulus Meyer Parthenopolitanus die VII mensis Martis a. h s. LXXII patre Hermanno, matre Augusta e gente Rönnebek, quos Dei clementia vivos adhuc mihi servavit. Fidei addictus sum evangelicae. Primis eruditionis elementis imbutus per decem annos gymnasium reale patriae urbis frequentavi. Vere a. h s. LXCI cum maturitatis testimonio dimissus philosophorum ordini universitatis Halensis adscriptus sum, ubi quinque per annos recentium praecipue linguarum studiis incubui.

Audivi lectiones virorum doctissimorum: Bremer, Burdach, Droysen, Erdmann, Haym, Lindner, Meier, Sievers, Simon, Suchier, Thistlethwaite, Wagner, Wechssler.

Benevolentia Alberti Wagner, Hermanni Suchier mihi contigit ut seminarii Anglici atque Romanici essem sodalis. Quibus omnibus praeceptoribus de me optime meritis, imprimis autem Alberto Wagner gratias ago quam maximas.

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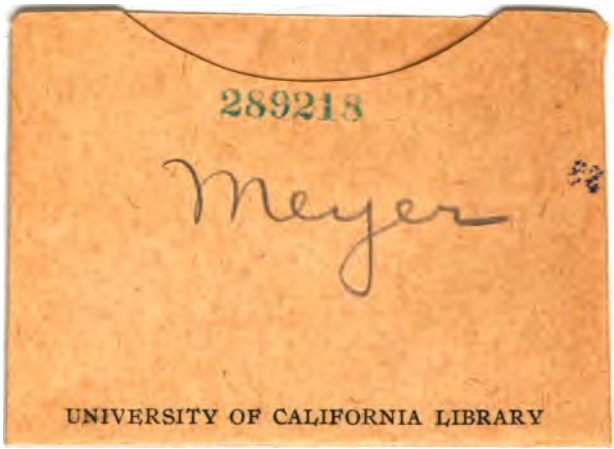

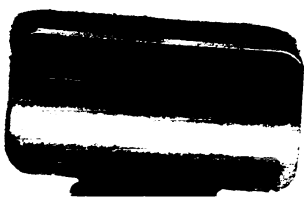

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